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EXHIBITION

OF

Venetian Art

The New Gallery

1894 - 5

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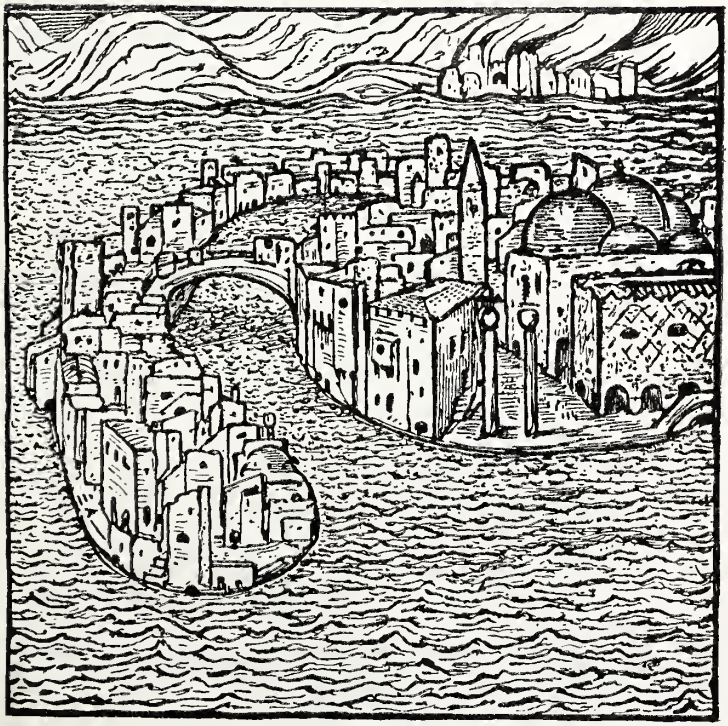
EXHIBITION

OF

VENETIAN ART

RICHARD CLAY AND SONS, LIMITED,
LONDON AND BUNGAY.

EXHIBITION OF VENETIAN ART



THE NEW GALLERY
REGENT ST. 1894-5

Arrangement of the Exhibition.

SOUTH GALLERY.

PICTURES.

WEST GALLERY.

PICTURES, JEWELLERY, LACE, AND EMBROIDERIES.

NORTH GALLERY.

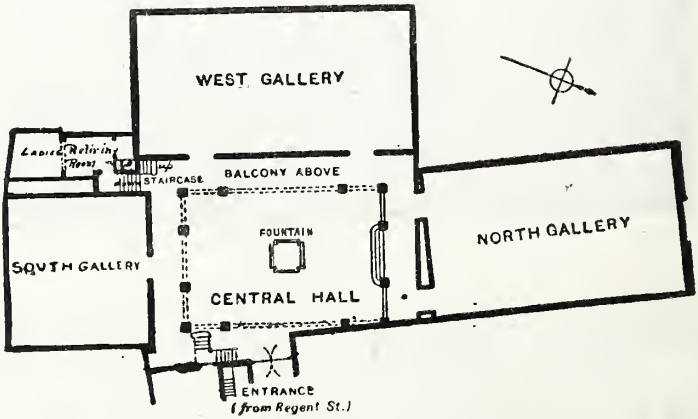
PICTURES, BRONZES, JEWELLERY, LACE, AND EMBROIDERIES.

CENTRAL HALL.

ARMOUR, GLASS, IVORIES, MAJOLICA, PORCELAIN, SCULPTURE, EMBROIDERIES, AND FURNITURE.

BALCONY.

PICTURES, DRAWINGS, AUTOGRAPH LETTERS, BOOKBINDINGS, MEDALS, AND COINS.



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LEONARD C. LINDSAY, F.S.A.

* The names with an asterisk form the Executive Committee.

PREFATORY NOTE.

The Directors of the New Gallery and the Secretary desire to tender their most grateful thanks to the Duke of Westminster and the members of the Committee for the assistance they have afforded in organising the present Exhibition, and for the valuable contributions which they and other ladies and gentlemen have made of pictures and other works of art.

They also wish to record their deep sense of obligation to those who have taken a more active part in the practical organisation of the Exhibition; in particular to Mr. H. A. Grueber and Mr. Isidore Spielmann, for their arduous labours in the arrangement of the various exhibits and in the preparation of the catalogue; to Mr. R. H. Benson, Mr. Sidney Colvin, Dr. J. P. Richter, Mr. C. H. Read, Mr. F. M. O'Donoghue, Mr. Lionel Cust, Mr. Claude Phillips, Mr. Herbert Cook, Mr. Guy Laking, Mr. R. R. Holmes, and Mr. Charles Davis, for the advice and assistance they have given in the selection of the various exhibits, and also to Mr. Blackborne for the help he has given to Mrs. H. Gordon, Miss Una Taylor, and Miss Elinor Hallé in selecting and cataloguing the lace and embroideries.

The Directors of the New Gallery hope next winter to continue the present series of exhibitions by illustrating the Art of Spain.

LEONARD C. LINDSAY,
Secretary.

SANC·MARCVS·VENETVS·SAL·
PAXTIBI
IMARCE

CATALOGUE.

The works are catalogued under the names given to them by the Contributors. The Committee cannot be responsible for the attributions.

The Numbers commence in the South Gallery, and continue from left to right.

Throughout the Catalogue, in describing the pictures, the RIGHT *and the* LEFT *mean those of the spectator facing the picture.*

In the arrangement of the pictures no strictly chronological order has been adhered to, preference having been given to considerations of more value in representing the great colourists of the Venetian school.

The references are to CROWE AND CAVALCASELLE (*C. and C.*), LIFE OF TITIAN, *and* HISTORY OF PAINTING IN NORTH ITALY; *and* WAAGEN (*W.*), TREASURES OF ART IN GREAT BRITAIN, 4 *vols.*

SOUTH GALLERY.

FIRST ROOM.

1. THE VIRGIN AND CHILD.

Small three-quarter-length figure of the Virgin, seated to left, the Child on her lap; red dress and blue cloak; landscape background. Panel 18 × 22 in. From the Burghley House collection.

Ascribed by C. and C. to Titian; vol. i. p. 111. one of six early works.

Lent by MRS. R. H. BENSON.

2. PORTRAIT OF A BOY.

Small bust facing the spectator, with head turned slightly to right; long fair hair; dark dress; dark background. On a marble ledge in front of him is the following inscription, OPUS BELLINI JOANNIS VENETI NON ALITER. Panel 15 × 9 in.

By GIOVANNI BELLINI.

Lent by CAPT. G. L. HOLFORD, C.I E.

3. A DOMINICAN PREACHING IN A PUBLIC SQUARE.

A Dominican stands preaching in the midst of a square in front of a church, and in a portable pulpit; he is surrounded by spectators, many of whom are seated; he turns more particularly to a Pope who sits listening on a balcony; on the left above the preacher Christ in a mandorla. Canvas 24 × 24 in.

The preacher is possibly St. Vincent Ferrer (born 1357, canonised 1455). He preached in France, Italy, England, and Spain, and is said to have converted vast numbers of Jews. A somewhat similar design is in the sketch-book of Jacopo Bellini in the British Museum.

By JACOPO BELLINI. Lent by the UNIVERSITY GALLERIES, OXFORD.

4. THE VIRGIN AND CHILD.

Half-length figure of the Virgin, standing behind a balustrade, in white head-dress fastened in front with a jewel, holding the Child, Who is seated on a book on the balustrade; rocky landscape in the background; above hangs a festoon of leaves and fruit; on the balustrade is a crowned head in a medallion, with the shield of the Donato family on either side. Panel 26 × 19 in. From the collection of Prince NAPOLEON. A replica is in the Berlin Gallery.

By ANDREA MANTEGNA. Lent by CHARLES BUTLER, ESQ.

5. THE VIRGIN AND CHILD, WITH SAINTS (TRIPTYCH).

In the central panel, the Virgin enthroned, the Child lying on her lap, and holding a carnation; above two angels crowning the Virgin; below two others in adoration; on left panel St. Bonaventure wearing embroidered cope, holding in right hand tree with crucifix surrounded by medallions of the Virgin and the Apostles, and in left open book, cross, and cardinal's hat; on right panel St. Louis of Toulouse also wearing embroidered cope, holding closed book and crozier; below a predella with a series of half-length figures of Franciscan saints with their emblems. Panel (central one) 58 × 26 in.; side panels 54 × 16½ in. each.

By CARLO CRIVELLI. Lent by G. MILNER-GIBSON-CULLUM, ESQ.

6. THE DEATH OF THE VIRGIN. (THREE PANELS.)

In the centre panel the dead Virgin, clad in a long green robe, her hands crossed, lies on a bier covered with red drapery edged with fur; prostrate on the ground before the bier lies the handless figure of a man; his hands, which have been cut off by an angel who appears above holding a sword, cling to the side of the bier; on each of the side panels are six of the Apostles in attitudes of mourning. Panel (centre one) 12 × 9½ in.; side (each) 27½ × 9½ in.

The three panels formed part of a predella and illustrate a legend connected with the death of the Virgin. As she lay on the bier, the high priest Adonijah rushed forward to defile it; but on his touching it an angel appeared, who with a sword struck off his hands. By the intercession of St. Peter, Adonijah's hands were reunited to his arms. This design and legend are of Byzantine origin.

By LUIGI VIVARINI. Lent by MRS. B. W. CURRIE.

7. THE VIRGIN AND CHILD WITH SAINTS.

In the centre the Virgin seated, with the Child on her knees, Who holds a goldfinch; on the right, St. James the Great with his pilgrim's staff and gourd; and on the left, St. Sebastian. Canvas (transferred from panel) 17 × 24½ in.

By TITIAN. (Early.) Lent by CAPT. G. L. HOLFORD, C.I.E.

8. ST. CATHERINE.

Bust, facing, crowned with wreath of white flowers with elaborately jewelled broidered crimson dress; on left her wheel. Panel 13½ × 10½ in.

By BARTOLOMMEO VENEZIANO. Lent by the CORPORATION OF GLASGOW.

9. THE HOLY FAMILY AND DONORS.

Small three-quarter-length figure of the Virgin seated to right, holding the Infant Saviour in her arms; St. Joseph leans over her on the left; the Child is represented in the act of blessing the two kneeling figures of a man and a woman, probably the Donor and his wife, who are seen on the right; landscape background. Panel 17 × 22 in. From the Leyland collection.

By GIROLAMO ROMANINO. Lent by MRS. R. H. BENSON.

10. A VERONICA.

The face of Christ, with crown of thorns, on the veil of St. Veronica. Panel 10 × 7 in.

By ANTONELLO DA MESSINA. Lent by G. DONALDSON, ESQ.

11. THE VIRGIN AND CHILD WITH ANGELS.

Three-quarter-length figure of the Virgin seated in the centre in attitude of adoration over the Child lying on a cushion on her lap; an angel is on either side; in the background two windows, through each of which is seen a minute landscape. Panel 17 × 19 in.

By BARTOLOMMEO VENEZIANO. Lent by MRS. R. H. BENSON.

12. THE VIRGIN AND CHILD AND DONOR.

Three-quarter-length figure of the Virgin, seated to left; the Infant Christ on her lap is in the act of blessing the donor, of whom the head and shoulders with clasped hands are seen; the Virgin places her right hand on the donor's head; in the background a red and green curtain, and a landscape, with two figures, seen through a window. Panel 33 × 29 in.

By ANDREA PREVITALI. Lent by CHARLES BUTLER, ESQ.

13. PORTRAIT OF A PRINCESS OF ESTE.

Three-quarter-length figure standing towards right; apple in left hand; in low-necked brown dress with white stomacher; pearl necklace and earrings. Canvas 28 × 20½ in.

By TITIAN. Lent by the RIGHT HON. EVELYN ASHLEY.

14. THE HOLY FAMILY AND SAINTS.

The Child lies in the centre; the Virgin in attitude of adoration on the right; the infant St. John on the left; in the background are St. Joseph and two other saints. Canvas 33 × 50 in.

UNKNOWN. Lent by T. HUMPHRY WARD, ESQ.

15. PORTRAIT OF A MAN.

Life-size bust to right, showing the hands; red hair and beard; black dress, white shirt. Canvas 19 × 17 in.

By GIORGIONE. Lent by A. H. SAVAGE LANDOR, ESQ.

16. THE MARRIAGE OF ST. CATHERINE.

Half-length figures; the Virgin on the left with the Infant Christ on her lap, Who places a ring on the finger of St. Catherine; St. Joseph behind her; landscape background. Panel 22 × 30 in. From the Dudley collection.

By VINCENZO CATENA. Lent by MRS. R. H. BENSON.

17. THE VIRGIN AND CHILD.

Half-length figure of the Virgin in blue mantle to right, in adoration of the Infant Child, Who sits on a parapet before her, holding the sleeve of her robe; in the background through windows on the right and left are landscapes. Signed, OPVS BARTHOLOMEI M. Panel 28 × 21 in.

By BARTOLOMMEO MONTAGNA. Lent by the EARL COWPER, K.G.

18. PORTRAIT OF A GENTLEMAN WITH HOUND AND HAWK.

Half-length figure standing, full face, in black doublet with figured sleeves and collar and trunk hose; holding a falcon in his left hand; in the right corner are seen the head and fore-paws of a hound, which is jumping up at him; grey background. Canvas 37½ × 30½ in. From the Le Brun collection.

By TITIAN. Lent by CAPT. G. L. HOLFORD, C.I.E.

19. THE VIRGIN AND CHILD.

Three-quarter-length figure, life-size, of the Virgin seated facing, holding the Child on her lap; He is turning to the left, and His left foot rests on her hand; curtain

background with landscape in the distance to right. Inscribed on a balustrade in front, IOANNES BELLINVS. Panel 37 × 29 in.

A replica of the central group of a picture in the Church del Redentore at Venice.

By GIOVANNI BELLINI. Lent by the EARL OF NORTHBROOK.

20. PORTRAIT OF A MAN.

Half-length figure, life-size, facing; head looking towards right; black coat. Canvas 24 × 20 in.

By GIAMBATTISTA MORONI. Lent by LORD BATTERSEA.

21. DIDO.

Small full-length figure of Dido facing towards right, standing near a funeral pyre; her right hand holds sword by the point; vase in left. Canvas 25 × 11½ in.

By ANDREA MANTEGNA. Lent by R. A. MARKHAM, ESQ.

22. THE ADORATION OF THE MAGI.

Half-length figures; on the left the Virgin seated holding the Child, Who raises His right hand in benediction of the three Magi bearing the gifts; behind the Virgin, St. Joseph. Canvas 19 × 26 in.

By ANDREA MANTEGNA. Lent by LOUISA, LADY ASHBURTON.

23. THE SAVIOUR.

Full-length figure, nearly life-size, of the Saviour standing in a landscape, facing the spectator; His right hand held up in the attitude of blessing; His left hand holds a book; a town in the distance. Panel 62½ × 35 in.

By CIMA DA CONEGLIANO. Lent by CHARLES BUTLER, ESQ.

24. JUDITH WITH THE HEAD OF HOLOFERNES.

Small full-length figures; Judith standing to right, placing the head of Holofernes into a bag held by her attendant; sword in her right hand. Canvas 25 × 11½ in.

By ANDREA MANTEGNA. Lent by R. A. MARKHAM, ESQ.

25. PORTRAIT OF A NOBLE.

Half-length, life-size figure to left in ermine robe; looking at the spectator; bushy hair to shoulders; scroll in right hand; in background on right statue of Venus; on left landscape seen through a window. Signed M. BASA. Panel 28 × 21 in.

By MARCO BASAITI. Lent by MRS. R. H. BENSON.

26. THE VIRGIN AND CHILD.

Half-length figure of the Virgin in red dress to left, in adoration of the Child, Who lies supported by cushions on a parapet. Signed on a cartellino, IOANNES BELLINVS PINXIT. Panel 33 × 24 in.

By GIOVANNI BELLINI. Lent by LADY LINDSAY.

27. PORTRAIT OF A MAN.

Half-length, life-size figure to left, looking at the spectator; black coat lined with fur; black cap with feather; left hand gloved; gold chain around his neck. Canvas 29½ × 31 in.

By GIOVANNI CARIANI. Lent by CAPT. G. L. HOLFORD, C.I.E.

28. THE VIRGIN AND CHILD.

Three-quarter-length figure of the Virgin seated towards left, the Child on her lap; her right hand rests on book placed on a table; the Child raises His right hand in attitude of benediction; the Virgin wears blue mantle, crimson dress, and white hood; in the background view of a city. Signed on left on a cartellino, IOANNES BATTISTA. P. Panel 29 × 23½ in.

By CIMA DA CONEGLIANO. Lent by L. LESSER, ESQ.

29. THE JUDGMENT OF PARIS.

In a mountainous and wooded landscape, on the right, stand the three Goddesses; on the left is seated Paris as a shepherd with his dog, holding the apple in his right hand; Hermes is seen in the sky to the right. Canvas 22 × 28½ in. Brought to England from Venice in 1770. (See W. i. 416.)

By GIORGIONE. Lent by the EARL OF MALMESBURY.

30. PORTRAIT OF A MAN.

Half-length figure to left; right hand gloved, left resting on table; black coat and cap. Panel 26 × 20½ in.

By BARTOLOMMEO VENEZIANO. Lent by GEORGE SALTING, ESQ.

31. THE HOLY FAMILY, WITH ST. JOHN AND ST. CATHERINE.

The Virgin seated to right, with the Infant Christ on her knees; He is receiving some flowers from the infant St. John, who is held by St. Catherine; St. Joseph, seated on the right, is looking at the Child: landscape background, with houses. Canvas 30 × 41 in. From the Canella collection, Venice.

By POLIDORO LANZANI. Lent by LUDWIG MOND, ESQ.

32. THE VIRGIN AND CHILD.

Small full-length figure of the Virgin, in a rich gold brocade dress, enthroned, holding the Child standing on her lap; on the marble step of the throne are two pears and a fly; gold background. The step is inscribed CAROLVS CRIVELLVS VENETVS PINSIT, 1472. Panel 38 × 17 in. From the W. Graham collection.

By CARLO CRIVELLI. Lent by MRS. R. H. BENSON.

33. THE VIRGIN AND CHILD.

Half-length figure of the Virgin standing behind a richly decorated marble frame, on the base of which stands the Child supported by her right hand; the Child holds two cherries; above is a garland of fruit; landscape background. Panel 33½ × 27 in.

By BARTOLOMMEO VIVARINI. Lent by G. MCNEIL RUSHFORTH, ESQ.

34. ST. PETER AND ST. JOHN.

Two small full-length figures, each in a landscape: the one on the left represents St. Peter, standing to right, looking towards the spectator; he holds a book and two keys, and wears a red robe with yellow mantle, and sandals on his feet; the other represents St. John, standing to left in profile, reading a book, which he holds with both hands; he wears red robe and blue mantle, and is barefooted. Two pictures in one frame. Panel 30 × 13 in. each. From Count Balladoro, Verona.

By GIROLAMO DAI LIBRI. Lent by MISS HENRIETTA HERTZ.

Given, Lady Melchett sale, Soth 24.3.1965 (35) ex. Mond collen.

35. THE ANNUNCIATION.

In a room the Virgin kneeling to left at a prie-dieu, on which is a book; St. Gabriel approaching her from the left; landscape seen through a window and the Dove. Signed FRANCISCVS BISSOLO. Panel 43 × 39 in. From the Manfrini collection.

By PIER FRANCESCO BISSOLO. Lent by MRS. R. H. BENSON.

36. ST. BARTHOLOMEW.

Full-length, over life-size figure of the Saint, standing to right, under a portico; in right hand knife; in left, book; green dress, white mantle; landscape in the background seen through a window. Canvas 112 × 55 in. Painted in tempera.

This picture and No. 45 were formerly the doors of the organ of the church of St. Bartolommeo in Vicenza. From the Ricchetti and Cavendish-Bentinck collections.

By BARTOLOMMEO MONTAGNA. Lent by the DUKE OF NORFOLK, E.M., K.G. given to *

*Westminster Cathedral – sold Soth. 6.7.1966 (33) illus.

37. DIDO AND AENEAS.

Small full-length figures; Dido receiving Aeneas at the entrance of a colonnaded building; Aeneas carries halberd; on the right two armed attendants also carrying

halberds; and on the left within the building a woman warming her hands at a fire. Panel 9 × 11 in.

SCHOOL OF VERONA. Lent by HENRY WILLETT, ESQ.

38. ST. GABRIEL. Hon. [Edward] Hon. Mrs. Hamilton] Sotb 24.7.1974 (95)

Small full-length winged figure standing in a landscape towards right, holding lily-branch in left hand; the right pointing upwards. Panel 15½ × 10½ in. From the W. Graham collection.

By BARTOLOMMEO MONTAGNA. Lent by MRS. HORNER.

39. PORTRAIT OF A YOUTH.

Small half-length figure in profile to right; light brown hair falling to the shoulders; red dress and red cap. Panel 15 × 10½ in.

By GENTILE BELLINI. Lent by the UNIVERSITY GALLERIES, OXFORD.

40. ST. GEORGE AND THE DRAGON.

St. George, on a rearing steed, is in the act of smiting with his sword the dragon, whom he has already transfixed with his spear; on a height to the left is a castle and the Princess Cleodolinda in prayer; trees to the right; gold sky. Panel 36 × 18½ in. From the Leyland collection.

By CARLO CRIVELLI. Lent by STUART M. SAMUEL, ESQ.

41. DEPARTURE OF AENEAS FROM TROY.

Small full-length figures; on the right Anchises being carried by Aeneas, who holds by the hand his son Ascanius; behind follow Creusa with dog, and a retinue of armed men. Panel 9 × 11 in.

SCHOOL OF VERONA. Lent by HENRY WILLETT, ESQ.

42. THE VIRGIN AND CHILD.

Small half-length figure of the Virgin, standing behind a balustrade, in a blue damask mantle richly decorated with embroidery, and a white headdress fastened with a string of pearls; she holds the Child in front of her, Who sits on a cushion on the balustrade, with a goldfinch in both hands; behind is a lilac curtain, and a wreath of fruit and leaves hangs above; distant landscape in the background; on a cloth which lies on the balustrade is a label with the inscription OPUS KAROLI CRIVELLI VENETI. Panel 14 × 9 in. (*See* W. iv. 95.)

By CARLO CRIVELLI. Lent by the EARL OF NORTHBROOK.

43. PORTRAIT OF A YOUTH.

Small half-length figure in profile to left; long fair hair reaching below the shoulders; red dress. Panel 15 × 10 in.

By GENTILE BELLINI. Lent by the UNIVERSITY GALLERIES, OXFORD.

44. THE DEATH OF THE VIRGIN.

In the lower part of the picture the Virgin lying dead upon a couch surrounded by the eleven Apostles who gaze upwards; while on either side stand St. Lawrence and St. Stephen. In the upper part of the picture Christ seated in a mandorla, supported by cherubim, holding in His two hands a white cloth, on which stands the soul of the Virgin; landscape background. Inscribed on a label at the bottom of the picture, OPVS FACTVM VENETIIS PER BARTHOLOMEVM VIVARINVM DE MVRIANO, 1480. Panel (arched top) 79×59 in. From the Northwick and W. Graham collections.

By BARTOLOMMEO VIVARINI. Lent by CHARLES BUTLER, ESQ.

45. ST. AUGUSTINE.

Full-length, over life-size figure of the Saint, standing facing, under a portico; reading open book held in both hands; crozier in right; episcopal robes and mitre; landscape in background seen through a window. Canvas 112 × 55 in. Painted in tempera. (See also No. 36.)

By BARTOLOMMEO MONTAGNA. Lent by the DUKE OF NORFOLK, E.M., K.G. given to *
* Westminster Cathedral - sold Soth. 6.7.1966 (33)

46. THE VIRGIN AND CHILD WITH SAINTS AND DONORS.

Three-quarter length figure of the Virgin, seated to left, holding the Child on her lap; St. John the Baptist on the left; St. Barbara on the right; kneeling figures of two donors in front; the Virgin is resting her hand on the head of the one on the left; rocky landscape with town on a conical hill in the background. Inscribed at the bottom of the panel VICENZIUS CHATENA P. From the Cavendish-Bentinck collection. Panel 30½ × 48 in.

By VINCENZO CATENA. Lent by MISS HENRIETTA HERTZ.

47. THE VIRGIN AND CHILD.

Full-length figure of the Virgin seated facing on a marble throne, holding the Infant Christ, Who stands on her knees; she wears red robe and rich gold-embroidered mantle; on her head jewelled crown. Signed on a cartellino OPVS GENTILIS BELLINI VENETI EQVITIS. Panel (arched top) 48 × 32½ in. From the Eastlake collection. (*See* C. and C. i. 128*n.*)

By GENTILE BELLINI. Lent by LUDWIG MOND, ESQ.

48. THE VIRGIN AND CHILD.

Small full-length figure of the Virgin in gold embroidered dress and blue mantle edged with gold, enthroned, holding the Child; fruit on either side, gold background. Panel (arched top) 58 × 24 in.

By CARLO CRIVELLI. Lent by SIR WILLIAM FARRER.

49. A SAINT READING.

Female saint seated on a balcony, turned to left in profile, and reading a book; red dress; landscape background. Panel 30 × 19 in. From the Burghley House collection.

By VITTORE CARPACCIO. Lent by MRS. R. H. BENSON.

50. THE RESURRECTION.

In the centre Christ issuing from the tomb, holding banner in left hand; His right in attitude of benediction; around the tomb three soldiers asleep in fantastic armour; landscape background. Panel 20 × 28 in. (*See* W. iv. 95.)

By CARLO CRIVELLI. Lent by the EARL OF NORTHBROOK.

51. GLI INNAMORATI.

Half-length figures, life-size; a man, three-quarter face to right, in a purple and white dress, fur cloak, and large cap with medallion, places his left arm around the neck of a young woman in green dress cut low to show the neck and shoulders; landscape with a long bridge seen through a window at the back. Canvas 21 × 29 in. From the Casa Morí collection at Faenza.

A similar picture is in the Dresden Gallery (No. 221), long ascribed to Giorgione, but was catalogued to a Brescian master. Another example, with apparently the signature of Domenico Mancini, is in the Scarpa collection at La Motta.

By GIROLAMO ROMANINO. Lent by MRS. R. H. BENSON.

52. PORTRAIT OF A MAN.

Three-quarter-length, life-size, figure of a man standing towards right; head facing; his hands resting on a column; glove in left; black dress, cut square at the throat, showing white shirt. Canvas 38 × 32 in.

UNKNOWN. Lent by MRS. R. H. BENSON.

53. THE HOLY FAMILY IN A LANDSCAPE.

Small full-length figures in a landscape with buildings in the background; in the centre, the Virgin seated under a tree with the Child on her knee, Who turns towards an angel in attitude of adoration; behind them St. Joseph; and on the right St.

Catherine; on the left another angel, her hands crossed on her breast, and St. John the Baptist. Panel 21 × 28 in.

By CIMA DA CONEGLIANO. Lent by EARL BROWNLOW.

54. ECCE HOMO.

Half-length figure of Christ seen full face through a window, crowned with thorns and wearing a red dress. Signed at the bottom of the picture IOANNES VICETINVS. PINSIT. Panel 13 × 10 in. Formerly in the Princess Sciarra collection.

By GIOVANNI SPERANZA. Lent by T. HUMPHRY WARD, ESQ.

55. THE RESURRECTION.

Christ rising from the tomb; on the left St. Catherine; before her the female donor kneeling; on the right St. Benedict, holding pastoral staff; in the background landscape with figures. Panel 22½ by 30 in. From the Riccardi collection. (*See* W. iii. 238.)

By GIROLAMO DA SANTA CROCE. Lent by the CORPORATION OF LIVERPOOL.

56. AN ANGEL.

Full-length, life-size figure to right in act of veneration; white dress and yellow mantle; floral wreath on her head. Inscribed below AVE REGINA. Panel 59½ × 21 in. (See also Nos. 57, 64, 65.) These formed portions of a large picture. From the collection of Prof. G. Morelli.

By MORETTO DA BRESCIA. Lent by MISS LOUISA and MISS LUCY COHEN.

57. ST. JOSEPH.

Full-length, life-size figure of the Saint standing towards right, holding flowering staff and book; black dress, red mantle, and white turban; landscape background. Inscribed below S. IOSEPH. Panel 59½ × 21 in. (See also No. 56.)

By MORETTO DA BRESCIA. Lent by MISS LOUISA and MISS LUCY COHEN.

58. NATIVITY OF THE VIRGIN.

Full-length life-size figures; in the foreground a nurse presents the Child to St. Joachim, who stands in attitude of devotion; on left St. Anne seated on a bed, and attended by two women; at foot of the bed is a woman kneeling and holding a vessel with water; a ray of light falls on the head of the Child. Signed on a cartellino, ALEXĀDER MORETVS BRIX. Canvas 78 × 64 in.

By MORETTO DA BRESCIA. Lent by CAPT. G L. HOLFORD, C.I.E.

59. PORTRAIT OF HANS MEMLING (?), PAINTER.

Bust, to left, in brown doublet and red cap. Panel 14 × 9½ in. A replica of a picture in the National Gallery.

By ANTONELLO DA MESSINA. Lent by M. LÉON SOMZÉE.

60. THE VIRGIN AND CHILD, WITH ST. SEBASTIAN AND ST. ROCH.

Small three-quarter-length figure of the Virgin seated in the centre facing, holding the Child, Who stands on her knees; St. Roch on the left; St. Sebastian on the right. Panel 14 × 18 in.

By ANDREA PREVITALI. Lent by the EARL OF NORTHBROOK.

61. PORTRAIT OF A VENETIAN NOBLE.

Bust, facing, head to left, in brown coat with fur collar, close-fitting gold brocade cap, over which is a crimson velvet hat ornamented with a medallion. Panel 20½ × 16 in.

By SEBASTIANO DEL PIOMBO. Lent by M. LÉON SOMZÉE.

62. ST. JEROME.

The Saint seated at the entrance of a rocky cave, lion at his feet; in the distance landscape with buildings. Panel 21 × 26½ in.

By MARCO BASAITI. Lent by the CORPORATION OF LIVERPOOL.

63. PORTRAIT OF CRISTOFORO MORO, DOGE (1462–1471).

Half-length figure to left in profile; gold and red brocade dress and cap; at bottom two shields with the arms of the Moro family. Canvas 24 × 15 in.

By GIOVANNI BELLINI. Lent by the EARL OF ROSEBERY, K.G.

64. ST. JEROME.

Full-length, life-size figure of the Saint standing towards left; reading book held in both hands; wearing cardinal's hat and red dress. Inscribed below S. HIERONOMVS. Panel 59½ × 21 in. (See also No. 56.)

By MORETTO DA BRESCIA. Lent by MISS LOUISA and MISS LUCY COHEN.

65. AN ANGEL.

Full-length, life-size figure to left in act of veneration; white dress and yellow mantle; floral wreath on her head. Inscribed below COELORVM. Panel 59½ × 21 in. (See also No. 56.)

By MORETTO DA BRESCIA. Lent by MISS LOUISA and MISS LUCY COHEN.

66. PORTRAIT OF A LADY OF THE MOROSINI FAMILY.

Three-quarter-length, life-size figure, standing slightly turned to right, and looking at the spectator; black dress with white ruffs at wrists and on shoulders, and white

chemisette with ruff; pearl necklace and earrings; in left hand she holds a glove. Canvas 40 × 31 in. From the Morosini collection.

By GIOVANNI ANTONIO DA PORDENONE.
Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

67. THE VIRGIN AND CHILD.

Half-length figure of the Virgin, less than life-size, facing the spectator, with her hands clasped in adoration over the Child, Who lies on a ledge in front of her; landscape background. Panel (arched top) 27 × 18 in.

By GIOVANNI BELLINI. Lent by DR. J. P. RICHTER.

68. AN ALLEGORICAL SCENE.

Scene in a garden, with birds in the foreground and buildings in the background; on the right stand four women—one holds a mirror, a second a chalice, a third a book in red cover, whilst a fourth has her hands joined in prayer. Canvas 36 × 43 in. From the W. Graham collection.

By VITTORIO CARPACCIO. Lent by MRS. HORNER.

69. THE VIRGIN AND CHILD.

The Virgin, in purple and green mantle, standing in adoration of the Child, Who is seated on a parapet before her; landscape background. Panel 29 × 24 in. From the collection of Professor Schiavone, Venice.

By BARTOLOMMEO MONTAGNA. Lent by SIR BERNHARD SAMUELSON, BART., M.P.

70. PORTRAIT OF AN ABBOT.

Small half-length figure facing, reading book held in left hand; white dress; in background on right, portion of the figure of another ecclesiastic. Canvas 17¾ × 13 in. From the W. Graham collection.

UNKNOWN. Lent by HENRY WAGNER, ESQ.

71. THE ENTOMBMENT.

In the centre a group of figures, amongst which is the Magdalen, placing the dead body of Christ into the tomb; on the left kneels St. Veronica, and on the right St. John with hands clasped; in front of the tomb the Virgin fainting, supported by two women; on the left Golgotha, and in the background sea. Panel 11 × 13 in. From the W. Graham collection.

SCHOOL OF MANTEGNA. Lent by J. B. CARRINGTON, ESQ.

72. THE VIRGIN AND CHILD.

Small half-length figure of the Virgin holding the Child in her arms; in His right hand goldfinch; landscape background. Panel 13 × 11 in.

By BARTOLOMMEO MONTAGNA. Lent by SIR WILLIAM FARRER.

73. THE GARDEN OF LOVE.

Small groups of figures, playing and singing in a garden; on the left under a portico another group feasting. Canvas 13 × 52½ in. From the W. Graham collection.

By BONIFAZIO. Lent by LIEUT.-COL. H. JEKYLL, R.E.

74. THE ADORATION OF THE MAGI.

The Virgin seated on the right within a stable, with St. Joseph standing behind her; she holds the Infant Christ on her lap, before Whom one of the Magi kneels with his arms crossed; another of the Magi stands behind raising his turban; whilst further to the left is the third, whose spurs are being removed by a servant; on the extreme left four horses are held by an attendant; in the background river, buildings, and the retinue of the Magi. Signed in right corner on a cartellino placed on a basket—BALDASAR FORLIVIENSI. PINSIT. Panel 35 × 43 in. From the W. Graham collection.

By BALDASSARE CARRARI. Lent by MRS. R. H. BENSON.

75. PORTRAIT OF A LADY WITH A MAN IN ARMOUR.

Half-length figure of a lady, to right; head to left; looking at a man in armour, who stands behind her; her right hand on a covered basket; her left resting on apple placed on the head of a lion. Canvas 34 × 32½ in.

UNKNOWN. Lent by CAPT. G. L. HOLFORD, C.I.E.

76. CHRIST CARRYING HIS CROSS.

Bust of Christ to left, His eyes turned to the spectator, carrying the cross; pale blue tunic; black cloak with embroidered border. Panel 17½ × 15½ in. A replica of the painting by Giorgione in the Loschi Palace, Vicenza, but with different colouring.

SCHOOL OF GIORGIONE. Lent by SIR WILLIAM FARRER.

77. THE VIRGIN AND CHILD.

Full-length figure of the Virgin seated to left, wearing a white flowered robe, with the Child on her lap, in a flowery field with angels bearing scrolls, playing musical

instruments, singing, and offering flowers; above God the Father surrounded by angels, and the Holy Dove. Panel (tempera) $28\frac{1}{2} \times 22$ in.

By STEFANO DA ZEVIO. Lent by C. FAIRFAX MURRAY, ESQ.

78. THE VIRGIN AND CHILD WITH DONOR.

Small three-quarter-length of the Virgin, seated to left, holding the Child on her knees; He is blessing the donor, who is kissing His foot, and of whom only the head and shoulders are seen; landscape background with sea. Panel 14×14 in. From the Sparieri Beltrame Palace, Verona.

By BARTOLOMMEO MONTAGNA. Lent by MISS HENRIETTA HERTZ.

WEST GALLERY.

SECOND ROOM.

79. THE VIRGIN AND CHILD.

The Virgin standing to right, in blue dress, supports the Infant Christ, Who lies against a cushion on a marble parapet before her, holding a pomegranate; red curtain and landscape background; inscribed below on a cartellino, IOANNES BELLINVS. Panel 30 × 22 in. From the Eastlake collection.

By GIOVANNI BELLINI. Lent by LUDWIG MOND, ESQ.

80. SACRED AND PROFANE LOVE.

In a landscape a maiden in white and yellow dress, seated leaning on a bank, on whose head a cupid is showering white flowers from the sky; behind a tree to the left a figure of a female satyr; in the foreground on the right a satyr holding a jar. Panel 16 × 13 in.

By LORENZO LOTTO. Lent by W. M. CONWAY, ESQ.

81. THE HOLY FAMILY.

Half-length figures of the Virgin and St. Joseph adoring the Infant Child, Who lies on a table between them. Panel $6\frac{1}{4} \times 8\frac{1}{2}$ in.

By GIOVANNI BELLINI. Lent by M. LÉON SOMZÉE.

82. THE THREE AGES OF LIFE.

In a landscape on the left is seated on the ground a nude youth, and at his side reclines a young woman holding two flageolets; on the right are three infant children at the foot of a tree-stump; in the background an old man contemplating a skull. Canvas 36 × 59 in. From the Manfrini, Barker, and Dudley collections. A similar picture by Titian is in the Ellesmere collection at Bridgewater House.

By GIORGIONE. Lent by SIR WILLIAM FARRER.

83. PORTRAIT OF A MAN.

Three-quarter-length, life-size figure, seated to right in armchair; arms resting on chair; in left hand, handkerchief; black coat lined with fur. Canvas 47 × 37½ in.

By TITIAN. Lent by SIR WILLIAM FARRER.

84. THE CIRCUMCISION.

Group of half-length figures; the Virgin holds the Child, Who is seated on a cushion placed on a table before Simeon, behind whom is an attendant holding his vestment; in the background St. Joseph; on the left of the Virgin a female Saint, who holds her robe. Signed on a cartellino, IOANNES BELLINVS. Panel 29 × 40 in. From the Orleans collection.

This is the original of many replicas by Catena, Marco Belli, and others. (*See* W. iii. 319, and C. and C. i. 148.)

By GIOVANNI BELLINI. Lent by the EARL OF CARLISLE.

85. PORTRAIT OF A MAN.

Half-length figure to left; black coat; holding compasses in left hand; a clavicembolo lies on a table behind him. Canvas 26 × 22 in.

UNKNOWN. Lent by GEORGE SALTING, ESQ.

86. ST. GEORGE.

Full-length figure, standing facing the spectator, in fantastic armour; fair hair; in his left hand a broken lance; the dragon behind him; gold background. Panel 37 × 13 in From the Davenport-Bromley collection.

By CARLO CRIVELLI. Lent by LOUISA, LADY ASHBURTON.

87. PIETÀ.

Half-length figures; in the centre, the dead Christ, supported by St. Mary Magdalen and St. John on the right, and by the Virgin, who is clasping Him in her arms on the left; gold background. Panel (circular top) 27 × 24 in. From the Dudley collection.

By CARLO CRIVELLI. Lent by R. CRAWSHAY, ESQ.

88. ST. DOMINIC.

Full-length figure, standing to left; a lily branch in his right hand; a book in his left; gold background. Panel 38 × 11 in. From the Davenport-Bromley collection.

By CARLO CRIVELLI. Lent by LOUISA, LADY ASHBURTON.

89. THE HOLY FAMILY, WITH SAINTS AND DONOR.

In front of a colonnaded building the Virgin is seated holding the Child on her right knee, Who turns towards St. Joseph kneeling in adoration in the extreme left; behind St. Joseph is the figure of the Donor: above whose head is a parroquet on a perch; on the right are the Magdalen and St. Francis in attitudes of adoration; mountainous background with a river and a piping shepherd with his flock; in the foreground a partridge. Canvas 60 × 79 in. From the Eastlake and Dudley collections.

By BONIFAZIO. Lent by SIR WILLIAM FARRER.

90. PORTRAIT OF A MAN.

Three-quarter-length, life-size figure to left in black dress; right arm resting on table; left hand on hilt of his sword; crimson curtain, architectural and landscape background; inscribed XXVIII. M.III. A. M.DXLVIII. Canvas 45 × 34½ in.

By TINTORETTO. Lent by CAPT. G. L. HOLFORD, C.I.E.

91. PORTRAIT OF A LADY PROFESSOR OF BOLOGNA.

Half-length, life-size figure, towards left, her left hand resting on a skull before her; black dress with slashed sleeve; white chemisette; dark, bushy hair. Canvas 29 × 24 in.

By GIORGIONE. Lent by LOUISA, LADY ASHBURTON.

92. THE VIRGIN AND CHILD, WITH ST. JOHN, ST. ELIZABETH, AND ST. CATHERINE.

In a landscape, small full-length figures; in the centre beneath a tree is seated the Virgin, holding the Infant Christ; on the right St. Elizabeth seated with the infant St. John on her knee; he raises his hands in adoration and holds scroll; on the left St. Catherine seated, holding an open book. Canvas 28 × 46 in.

By PALMA VECCHIO. Lent by WICKHAM FLOWER, ESQ.

93. THE VIRGIN AND CHILD AND SAINTS.

Full-length figures; the Virgin, seated under a tree in the centre, holds out the Infant Jesus to be kissed by St. John; on the right St. Catherine with her wheel and another female saint; on the left St. Jerome with his lion, behind whom is a man holding a staff. Canvas 71½ × 44½. From the W. Graham collection.

By BONIFAZIO. Lent by CHARLES BUTLER, ESQ.

94. THE RAPE OF EUROPA.

Europa in crimson drapery, seated to left, holding the bull by the horns; buildings in the background. Panel 15½ × 12¼ in.

By GIORGIONE. Lent by SIR E. BURNE-JONES, BART.

95. ST. JEROME.

Small full-length figure of the Saint kneeling to right beside a shed, within which are books, and a skull on rocks; on the right, a crucifix; before him, a lion. Canvas 9 × 13 in.

By TITIAN. Lent by SIR WILLIAM FARRER.

96. THE HOLY FAMILY AND ST. JOHN THE BAPTIST.

Full-length figure of the Infant Christ standing in the middle of the picture, draped in a thin white garment; in the left hand He holds a crystal globe, surmounted by a jewel, and in the right a sprig of myrtle; on the left stands the infant St. John; he is pointing to the Infant Saviour with his right hand, and in his left is a scroll inscribed "Ecce Agnus Dei"; on the right is seen the Virgin, who kneels in adoration, with a book in her left hand and a sprig of myrtle in her right; behind her St. Joseph; the circular wall in front indicates the "Hortus clausus"; the background is an orange-tree, with blossoms and fruit. Canvas 27½ × 19½ in.

By ANDREA MANTEGNA. Lent by LUDWIG MOND, ESQ.

97. ST. GEORGE AND THE DRAGON.

Wooded landscape, with large building on rising ground to the left; in the foreground a youth in a red cap, holding a halberd; St. George drawing his sword, about to attack the dragon which is on his left; other figures in the distance, with houses and lofty hills beyond. Canvas 29 × 33 in. From the W. Graham collection.

By DOMENICO CAMPAGNOLA. Lent by CHARLES BUTLER, ESQ.

98. THE VIRGIN AND CHILD, WITH SAINTS AND DONOR.

The Virgin seated towards right, the Child on her knees, Who is blessing the donor kneeling before Him, and of whom only the head and shoulders are seen; on the right are St. Nicholas of Bari and St. Francis; behind the Virgin a female saint. Signed in left bottom corner, VINCENCIVS CHATENA. F. Panel 29 × 43½ in. (*See* W. iii. 238.)

By VINCENZO CATENA. Lent by the CORPORATION OF LIVERPOOL.

99. THE MUSICIANS.

Small full-length figures of two men seated on the ground under a tree, one playing the viol di gamba; the other the viol d'amore; trees and houses in the background. Panel 21½ × 16½ in. From the Graham-Gilbert collection.

By DOMENICO CAMPAGNOLA. Lent by the CORPORATION OF GLASGOW.

100. PORTRAITS OF A VENETIAN NOBLE AND HIS FAMILY.

Full-length, life-size figures; on the left stands a man in black dress and ermine-lined coat, extending his left hand towards his son who is held by his mother, who wears a richly embroidered brown velvet gown and white ruff; pearl earrings and necklace; the child wears crimson satin dress with white and gold sleeves; the lady's dress is held by a page in brown and gold doublet; in the background through an open window is seen God the Father with hands outstretched; and on the right two coats of arms; that on the right bears the arms of the Costanzo family. Canvas $73\frac{1}{2} \times 93\frac{1}{2}$ in.

By TINTORETTO. Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

101. THE VIRGIN AND CHILD.

Half-length figure of the Virgin standing to left, supporting the Infant Christ, Who stands on a marble parapet; in the background a green curtain and mountainous landscape. Signed in bottom left corner, MARCO BAISAITI. P. Panel $24\frac{1}{2} \times 18$ in.

By MARCO BASAITI. Lent by GEORGE SALTING, ESQ.

102. ECCE HOMO.

Bust, life-size, facing of Christ; crowned with thorns; blue mantle. Panel 15×12 in.

By CIMA DA CONEGLIANO. Lent by CHARLES BUTLER, ESQ.

103. THE VIRGIN AND CHILD.

Half-length figure of the Virgin, seated to left, holding the Child, Who stands on a parapet; on left landscape. Signed on a cartellino, IOANNES BELLINVS. P. Panel 28×22 in.

By GIOVANNI BELLINI. Lent by LOUISA, LADY ASHBURTON.

104. CHRIST AND THE WOMAN OF SAMARIA.

Full-length figures; Christ seated on the left at a well, on the other side of which stands the Woman of Samaria holding a pitcher which is placed on the well-head; near her a child and a dog; landscape background, with group of the Apostles on the left, and on the right view of city with figures. Canvas 43×60 in. From the Demidoff collection.

By BONIFAZIO. Lent by M. LÉON SOMZÉE.

105. PORTRAIT OF OTTAVIO DA STRADA, ANTIQUARY (1549–1629?)

Three-quarter-length figure of a youth in black dress, receiving with his right hand a cornucopia, which is presented to him by Fortune, of whom only the upper part of the figure is seen descending on the right; his left hand holds a statuette; on the left a draped marble figure of Venus, seen to below the waist; ruined building in the

background on right. Inscribed on top left corner, OCTAVIVS DE STRADA A ROSBER IAC. FIL. CIV. ROM. RODVL. IMP. NOBIL. AVLICVS ÆT. XVIII. AN. DOM. MDLXVII. IAC. TENTORET. Panel 50 × 40 in. From the Blenheim and Cavendish-Bentinck collections.

Son of Jacopo da Strada, a native of Mantua, also an antiquary and numismatist, was born at Rosberg, and at an early age attracted the notice of the Emperor Rudolph II., who appointed him court-antiquary. He was the author of numerous works, amongst which are a "Genealogy of the Imperial House of Austria," "Lives of the Roman Emperors and Caesars," &c.

By TINTORETTO. Lent by GEORGE SALTING, ESQ.

106. ADAM AND EVE.

Full-length figures; Eve seated under a tree is giving the apple to Adam lying on the ground at her feet. Canvas 45 × 38 in. From the Marchese Orlandini, Demidoff, and Dudley collections.

By TINTORETTO. Lent by R. CRAWSHAY, ESQ.

107. THE VIRGIN AND CHILD, AND FOUR SAINTS.

Three-quarter-length figures; the Virgin sits in front, holding the Infant Jesus; on right St. John the Baptist and St. Lucy; on left St. Peter and St. Catherine; mountainous landscape in the background. Signed on a cartellino, IOANNES BELLINVS. Panel 38 × 60 in. From the Wynn Ellis and W. Graham collections.

By GIOVANNI BELLINI. Lent by MRS. R. H. BENSON.

108. THE RESURRECTION.

In the centre Christ rising from the tomb; pointing upwards with His right hand and holding banner in His left; below three soldiers asleep seated around the tomb; a man in armour on the extreme right looking up in amazement. Canvas 74 × 57 in. From the W. Graham collection.

By TINTORETTO. Lent by CHARLES BUTLER, ESQ.

109. PORTRAIT OF A MEMBER OF THE CONTARINI FAMILY.

Three-quarter-length figure, life-size, standing to left; his right hand on book placed on table; in left handkerchief; black coat, white collar. Canvas 50 × 40 in. From the Cavendish-Bentinck collection.

By TINTORETTO. Lent by ARTHUR JAMES, ESQ.

110. A CONCERT.

A young man, with a viola across his lap, seated under a tree; opposite to him are two young women, one holding an open book; all are seated on the banks of a stream; on the other side of the stream, which occupies the middle distance, are houses, with a hilly landscape beyond. Canvas 47 × 40 in. From the Northwick collection.

By GIORGIONE. Lent by the MARQUESS OF LANSDOWNE, K.G.

111. THE VIRGIN AND CHILD.

Three-quarter-length figure of the Virgin seated facing before a parapet, holding the Child on her knees; red dress and blue mantle; white head-dress; landscape background. Signed, IOANNES BELLINVS. Panel $25\frac{1}{2} \times 18\frac{3}{4}$ in. From the Dudley collection.

By GIOVANNI BELLINI. Lent by SIR MICHAEL SHAW-STEWART, BART.

112. A SHEPHERD WITH A FLUTE.

Bust facing, white shirt, grey cloak; holding a flute in his right hand. Canvas 23×20 in.

By GIORGIONE. Lent by HER MAJESTY THE QUEEN. (Hampton Court.)

113. THE ANNUNCIATION.

Three-quarter-length figure of the Virgin kneeling to left, at a prie-dieu, her arms crossed; through an open window on the left is seen the Dove. Panel $24 \times 16\frac{1}{2}$ in. From the Cavendish-Bentinck collection.

By CIMA DA CONEGLIANO. Lent by SIR WILLIAM FARRER, ESQ.

114. THE VIRGIN AND CHILD WITH SAINTS.

The Virgin seated before a ruined portico with the Infant Saviour on her lap; He is in the act of embracing the infant St. John; on the left are St. Lucy and St. Anne, and on the right St. Peter and St. Catherine; rocky landscape, with hills and buildings seen in the background on either side of the portico. Canvas 43×68 in. From the Canella collection, Venice.

By BONIFAZIO. Lent by CAPT. G. L. HOLFORD, C.I.E.

115. THE VIRGIN AND CHILD AND ST. JOHN.

Three-quarter-length figure of the Virgin, seated to right, holding the Infant Christ on her knee, and caressing the infant St. John, who holds a cross; crimson curtain behind. Canvas $29\frac{1}{2} \times 33\frac{1}{2}$ in.

By JACOPO BASSANO. Lent by the EARL OF CARLISLE.

116. THE HOLY FAMILY.

The Infant Christ lies on a bed asleep, holding a goldfinch in His left hand; behind the table stands the Virgin, who is about to cover Him with a veil, and St. Joseph; on the left St. John. Signed on a cartellino, SEBASTIANVS FACIEBAT. Panel 48×37 in. A replica of the picture at Naples.

By SEBASTIANO DEL PIOMBO. Lent by the MARQUESS OF NORTHAMPTON, K.G.

117. ST. CATHERINE.

Half-length figure seated to right; hands clasped; red dress, grey and black bodice; at her side a wheel and a sword. Panel 19 × 15½ in.

By JACOPO DE' BARBARI. Lent by M. LÉON SOMZÉE.

118. A SENATOR IN PRAYER.

Small half-length figure to left, in attitude of prayer; black coat with fur collar. Canvas 14 × 12 in. From the collection of Baron Marochetti.

By TINTORETTO. Lent by SIR WILLIAM FARRER.

119. THE DEAD CHRIST SUPPORTED BY ANGELS.

The dead Christ naked to the loins, seated on the edge of the tomb, is supported by two angels; monograms of Christ above. Panel 37½ × 27½ in. From the Menghini collection, Mantua.

By GIOVANNI BELLINI. Lent by LUDWIG MOND, ESQ.

120. BUST OF A PILGRIM.

Under life-size bust to left, with his staff over his right shoulder. Panel 15½ × 12¼ in.

By ALTOBELLO MELONE. Lent by CHARLES BUTLER, ESQ.

121. THE RESURRECTION.

Christ rising from the tomb, surrounded by five angels; on the left, the Virgin; below two soldiers in attitudes of fear. Copper 17 × 13 in.

By TINTORETTO. Lent by SIR FRANCIS COOK, BART.

122. A RIPOSO.

The Virgin seated facing under a tree, her right hand resting on a basket of flowers; other flowers in her left hand; the Child is seated on the ground at her side; above, God the Father in clouds; on the right, St. Joseph leading the ass to a stream, beyond which is St. Jerome kneeling, with the lion; rocky landscape, with buildings, and figures of St. John the Baptist preaching, and others. Canvas 41 × 65 in.

UNKNOWN. Lent by CAPT. G. L. HOLFORD, C.I.E.

123. THE VIRGIN AND CHILD, ST. CATHERINE, AND MARY MAGDALEN.

Three-quarter-length figures facing; in the centre is seated the Virgin with the Child on her knees; on the left St. Catherine, her hands in attitude of prayer; and on the right Mary Magdalen holding vase. Panel 23 × 33 in.

By VINCENZO CATENA. Lent by the CORPORATION OF GLASGOW.

124. PORTRAIT OF ANTONIO GRIMANI, DOGE (1521–1523).

Three-quarter-length figure, life-size, of the Doge in ducal robes, with broad ermine mantle and cap, turned towards right; standing behind a table on which his right hand, holding white handkerchief, rests; on the table, which is enlivened by the kaleidoscopic colours of a Turkish cloth, are a lemon and a letter; in the background festoons of a red hanging. Canvas 45 × 39 in.

This picture, painted in 1522, was an heirloom in the Grimani Palace at Venice till 1873, though sold by Countess Berchtold to Friederich Ritter von Rosenberg, Consul-General for the Netherlands at Vienna, in 1871, he died in 1890, when the picture became the property of his widow, the present owner. It is fully described by Crowe and Cavalcaselle, *Life of Titian*, i. p. 246, who observe: "His form is erect and tough; his look piercing, his expression a mixture of strength and cunning. The sap is running low beneath the scanty covering of flesh on his brow, but there is life in the channels yet—life in the firm set of the mouth, life in the glance; and Titian displays this life, its subtlety and power, with incomparable skill, discarding tricks of brush, throwing a golden light over the face, giving the strained and shrivelled skin its place and value by delicate shades of half-tone and shadow, modelled with substantial pigments into planes, as if nature had been taken cleverly, instinctively, and at a glance, to be reproduced on canvas."

By TITIAN. Lent by MADAME CATHERINE DE ROSENBERG.

125. JUDITH.

Small full-length figures; Judith standing before a tent is placing the head of Holofernes into a bag, held by an attendant; sword in her right hand; on the right the foot of Holofernes is seen on a bed within the tent. Panel 11½ × 7¼ in.

This is said to be the picture which passed for a Raphael in Charles I.'s collection, and which he exchanged with the Earl of Pembroke for a picture by Parmigiano. (*See* W. iii. 151.)

By ANDREA MANTEGNA. Lent by the EARL OF PEMBROKE.

126. PORTRAIT OF A VENETIAN SENATOR.

Half-length, life-size figure seated to left; in crimson robe trimmed with fur. Canvas 31½ × 23½ in.

By TINTORETTO. Lent by SIR FRANCIS COOK, BART.

127. CHRIST AT THE POOL OF BETHESDA.

Small full-length figures; on the left stands Christ; on the right a marble basin on which is supported a sick man, who turns and looks towards Christ; on the ground near Him another sick man, and in the foreground two women; the Apostles and other spectators in the background. Canvas 27 × 31 in.

By TINTORETTO. Lent by CAPT. G. L. HOLFORD, C.I.E.

128. THE VIRGIN AND CHILD AND SAINTS.

Full-length figures under life-size; the Virgin seated to left near a pillar, holding the Infant Child, Who stretches forward towards St. John the Baptist; between them sits St. Catherine holding palm and book; on the extreme left St. Peter holding keys and book; landscape background. Panel 36½ × 54 in. From the Graham-Gilbert collection.

By PALMA VECCHIO. Lent by the CORPORATION OF GLASGOW.

129. THE DAUGHTER OF HERODIAS.

Half-length, life-size figure of the daughter of Herodias facing, holding the head of St. John on a charger; red dress, white chemisette; attendant on her left; landscape on the right seen through an arch under which is a cherub. Fine canvas 33 × 28 in. From the Sir Richard Sullivan (1808), Novar, and Cavendish-Bentinck collections.

Another example with slight variation of detail, also on fine canvas, is in the Doria Gallery, Rome. Yet another example on canvas, but differing in size as well as in detail, was burnt in the fire at Bath House, in which "La Richiesta" of Giorgione was also lost.

By TITIAN. Lent by MRS. R. H. BENSON.

130. PORTRAIT OF GIORGIO CORNARO.

Three-quarter-length figure standing to right, caressing a falcon with his right hand, which with its hood he holds in his left; black dress; on left, head of dog. Signed on left, TITIANVS. F. Canvas 42½ × 37½ in.

Giorgio Cornaro was the brother of Cattarina Cornaro, Queen of Cyprus (see No. 252). It was through his intervention that Cattarina abdicated, and placed Cyprus under the Venetian Republic. Engraved in 1811 by Skelton.

By TITIAN. Lent by the EARL OF CARLISLE.

131. ECCE HOMO.

Head of Christ looking upwards to right, crowned with thorns; cord around His neck. Panel 11 × 8 in.

A replica of this picture with variations is in the Academy at Venice.

By ANTONELLO DA MESSINA. Lent by SIR FRANCIS COOK, BART.

132. CLAUDIA.

Small full-length figure; Claudia to right dragging a ship to the shore with a rope; behind stand two men in attitude of surprise; in the distance buildings, and men in conversation. Panel (circular) 11½ in.

When the ship bearing the image of Cybele from Pessinus to Rome arrived at the mouth of the Tiber it stuck fast in a shallow, and defying all the efforts of the sailors to get it off, the soothsayers announced that only a chaste woman would move it. Thereupon

Claudia, the granddaughter of Appius Claudius Caecus, who had been accused of incontinency, stepped forward from among the matrons, who had accompanied Scipio to Ostia to receive the image, and after calling upon the goddess to vindicate her innocence, took hold of the rope from the prow, and the vessel forthwith followed her.—Ovid, *Fasti*, iv. 305, &c.

By VITTORE CARPACCIO. Lent by SIR WILLIAM FARRER.

133. THE HOLY FAMILY AND ST. DOROTHEA.

The Virgin seated holding the Infant Christ, Who stretches out His hands to St. Joseph kneeling before Him; on the left St. Dorothea with basket of flowers and fruit; landscape background with trees, on one of which hangs a stemma. Canvas 21 × 34 in. From the McLellan collection.

This picture, known from its engraving to have been painted by Titian, was long supposed to be lost. It was identified by Mr. C. Heath Wilson in 1869.

By TITIAN. Lent by the CORPORATION OF GLASGOW.

134. MARRIAGE SCENE.

Group of small full-length figures; in a room on the left the bridegroom who is placing the ring on the bride's finger; their hands held by a priest; around stand attendants; in the distance buildings. Panel (circular) 11½ in.

Probably from some subject in Ovid's *Fasti*.

By VITTORE CARPACCIO. Lent by SIR WILLIAM FARRER.

135. HEAD OF CHRIST.

Bust, full face, of Christ; crimson dress; dark cloak. Panel 10½ × 8¼ in.

By CIMA DA CONEGLIANO. Lent by SIR FRANCIS COOK, BART.

136. THE WORSHIP OF VENUS.

Statue of Venus on a pedestal on the right, near which are two female figures, one holding up a mirror; on the ground is a crowd of sporting amorini; others above amongst trees. Canvas 65 × 66½ in. From the Demidoff collection.

A Replica with variations of the picture in the Royal Gallery at Madrid.

By TITIAN. Lent by M. LÉON SOMZÉE.

137. THE DAUGHTER OF HERODIAS, WITH HEAD OF ST. JOHN THE BAPTIST.

Half-length, life-size figure of the daughter of Herodias to left, looking at the spectator, and holding a charger on which is the head of St. John; green velvet dress; behind two attendants. Panel 35 × 32 in.

By GIOVANNI ANTONIO DA PORDENONE. Lent by CAPT. G. L. HOLFORD, C.I.E.

138. PORTRAIT OF ANDREA BARBADIGO.

Three-quarter-length, life-size figure to left, head facing; dark red dress and cloak, bordered with fur; his left arm rests on table, on which is a suit of inlaid armour; through a window is seen sea with ships and sea-monster. Inscribed ANDREAS BARBADICVS. Canvas 46 × 37 in. From the collections of Count Giustiniani Cavalli of Padua and Cavendish-Bentinck.

BY TINTORETTO. Lent by ARTHUR JAMES, ESQ.

139. THE VIRGIN AND CHILD, WITH ST. ANTHONY AND ST. CATHERINE.

Small full-length figure of the Virgin seated on a bank; the Child standing on her knee; on the left St. Anthony; on the right St. Catherine; in the background are hunting and pastoral scenes; hills and buildings beyond. Panel 18½ × 27 in. From the W. Graham collection.

By GIROLAMO DA SANTA CROCE. Lent by CHARLES BUTLER, ESQ.

140. PORTRAIT OF A LADY.

Half-length figure, slightly turned to the left, looking at the spectator, right hand holding flowers resting on her bosom; light pink dress; jewels in her hair. Canvas 28 × 21 in.

By TITIAN. Lent by G. F. WATTS, ESQ., R.A.

141. THE HOLY FAMILY AND THE SHEPHERDS.

The Virgin seated, holding in her lap the Child, Who is in the act of blessing a kneeling shepherd, near whom kneels another shepherd; on the right of the Virgin is seen St. Elizabeth, holding the little St. John, and St. Joseph; wooded landscape and ruins in the background. Panel 35 × 52 in. From the W. Graham collection.

By BONIFAZIO. Lent by CHARLES BUTLER, ESQ.

142. HEAD OF A BOY.

Bust to left, in grey dress with black bands over the shoulders; light hair falling to his shoulders. Panel 9 × 7½ in.

By ANTONELLO DA MESSINA. Lent by GEORGE SALTING, ESQ.

143. THE VIRGIN AND CHILD, WITH ST. CATHERINE AND ST. BARTHOLOMEW.

Three-quarter-length figures; the Virgin stands in the centre holding the Infant Christ on a parapet before her; on the left St. Bartholomew; on the right St. Catherine; landscape background, with town and castle. Panel 29 × 43 in. From the collection of Prof. Schiavone, Venice.

By CIMA DA CONEGLIANO.

Lent by SIR BERNHARD SAMUELSON, BART., M.P.

144. PORTRAIT OF A NOBLE.

Three-quarter-length, life-size figure standing to left, behind a table on which his left hand rests; he wears a rich gold-embroidered surcoat, the strings of which he holds in his right hand; a heavy gold chain over his shoulders; thick greyish hair falling to his shoulders; moustache and beard; black cap; in the background green curtain, and landscape seen through a window. Canvas 42 × 34 in. From the Albano Villa, Bergamo.

By GIOVANNI CARIANI. Lent by GEORGE SALTING, ESQ.

145. PORTRAIT OF A MAN.

Bust slightly turned to the left; long white beard; green cloak bordered with red; landscape background. Panel 16 × 12 in.

SCHOOL OF GIORGIONE. Lent by the EARL OF CRAWFORD, K.T.

146. THE VIRGIN AND CHILD.

Small three-quarter-length figure of the Virgin seated to left; the Child on her knees; lilac dress and red mantle; the Child holds a goldfinch; landscape background with buildings. Panel 13 × 10 in. From the Hamilton Palace collection.

By CIMA DA CONEGLIANO.

Lent by SIR MICHAEL SHAW-STEWART, BART.

147. LANDSCAPE WITH FIGURES.

In the foreground, on the right, a soldier leaning on his spear; on the left a lady and a child seated under a tree; a hill with houses in the background; evening sky. Panel 18 × 17 in.

By GIORGIONE. Lent by LOUISA, LADY ASHBURTON.

148. THE HOLY FAMILY.

Small full-length figures of St. Joseph and the Virgin seated, the latter with the Child on her lap; in the background, building with an arched window, through which is seen an evening sky and landscape. Panel 14 × 17 in.

By GIORGIONE. Lent by MRS. R. H. BENSON.

149. PORTRAIT OF A MAN.

Bust to left, head looking at the spectator; black dress slashed with white; black cap; bushy brown hair; landscape background. Panel 13½ × 10½ in. From the W. Graham collection.

By GIOVANNI BELLINI. Lent by J. P. CARRINGTON, ESQ.

150. THE VIRGIN AND CHILD.

Small three-quarter-length figure of the Virgin, seated facing; the Child on her lap; His left foot rests on her hand; dark-green dress; red cloak lined with green; green curtain and landscape background. Panel 12 × 10 in.

By MARCO BELLI. Lent by CHARLES BUTLER, ESQ.

151. THE MARRIAGE OF ST. CATHERINE.

Full-length figures; the Virgin seated in the centre holding the Infant Christ, Who places a ring on the finger of St. Catherine kneeling on the right; St. Elizabeth stands behind with her right arm on the Virgin's shoulders watching the ceremony; on the right is seated St. Joseph, and on the left the Infant St. John seated on the ground with his lamb; dark curtain background, with landscape on the left. Canvas 39 × 63 in. (*See* W. iii., 483.)

By PAOLO VERONESE. Lent by the MARQUESS OF BUTE, K.T.

152. PORTRAIT OF TITIAN'S DAUGHTER, LAVINIA.

Three-quarter-length, life-size figure, turned to the right looking at the spectator, holding up with both hands a rich casket; green dress, slashed sleeves; jewel head-dress. Canvas 46 × 37 in. (*See* W. ii. 85.) From the Orleans collection; brought to England in 1798 by Amabel, Countess de Grey.

By TITIAN. Lent by the EARL COWPER, K.G.

153. THE LAST SUPPER.

Sketch for the famous picture in the Escurial at Madrid, the upper part of which was cut off upon its arrival at the Escurial in order to fit the space assigned to it. Canvas 29½ × 40½ in. From Benjamin West's collection.

By TITIAN. Lent by LORD WANTAGE, K.C.B., V.C.

154. CHRIST AND THE WOMAN OF SAMARIA.

Christ seated on the right of a well addressing the Woman of Samaria, who stands on the opposite side of the well, resting her left arm on a bucket; behind Christ are the Apostles; on the left people coming out of the city; landscape background. Canvas 38 × 52 in. From the W. Graham collection.

By ALTOBELLO MELONE. Lent by CHARLES BUTLER, ESQ.

155. THE VIRGIN AND CHILD, WITH ST. PAUL AND ST. CATHERINE.

Small three-quarter-length figure of the Virgin, seated, holding the Child upon her lap; St. Paul, with a book and sword, stands on her right; St. Catherine, with a palm-branch, on her left; sky background. Canvas 31 × 46 in. From Count Portalupi at Verona.

By PIER FRANCESCO BISSOLO. Lent by LUDWIG MOND, ESQ.

156. PORTRAIT OF A LADY OF THE SFORZA FAMILY.

Half-length figure standing to left, three-quarter profile; dark dress, cut low over the shoulders and trimmed with fur; pearl necklace, with pendant, which she is holding in her right hand; jewelled turban; red curtain background. Canvas 34 × 29 in. From the Buonaparte collection, Florence.

By TITIAN. Lent by CAPT. G. L. HOLFORD, C.I.E.

157. PORTRAIT OF LUCREZIA MARINELLI, AUTHORESS AND POETESS (1571–1653).

Three-quarter-length, life-size figure seated towards left, in a study; right hand resting on chair; in left letter; dark dress, lace chemisette, pearl necklace and earrings; she is crowned with laurel wreath; on left, shelves with books. Inscribed LVCRETIE MARINELLI AGĒS ÆTATIS SVÆ XXXVII 1616. Canvas 45½ × 38 in. From the Demidoff collection.

By ALESSANDRO VAROTARI, called "IL PADOVANINO." Lent by M. LÉON SOMZÉE.

158. THE HOLY FAMILY.

Wooded landscape; small full-length figures; on the left the Virgin seated under a tree, the Infant Saviour standing on her lap and leaning forward towards the little St. John, who is approaching with a lamb in his arms; beyond the latter, St. Joseph is seated, leaning his head on his left hand, and holding a fruit in his right; in the right middle distance is seen a servant leading an ox and an ass; three angels hover above; another lamb in the left corner. Canvas 31 × 45 in.

By TITIAN. Lent by CAPT. G. L. HOLFORD, C.I.E.

159. ESTHER FAINTING BEFORE AHASUERUS.

On the left the king, behind whom is a man in armour, is anxiously descending the steps of the throne, before which Esther, fainting, is held up by a woman and a man; many women are crowding around; on the steps near the king is a boy with a cat. Canvas 81 × 105 in. The original sketch for this picture is at Madrid.

By TINTORETTO. Lent by HER MAJESTY THE QUEEN. (Hampton Court.)

160. THE TRIUMPH OF LOVE.

Cupid, with bow and arrow, standing on the back of a lion; landscape background. Canvas (circular) 34 in. From the W. Graham collection.

By TITIAN. Lent by LIEUT.-COL. H. JEKYLL, R.E.

161. THE HOLY FAMILY.

Three-quarter-length figures; the Virgin seated on the left, with the Infant Christ on her lap; on the right St. Joseph, seated, leaning his head on his right hand; in the background trees and hilly landscape. Canvas $33\frac{1}{2} \times 52$ in. On the trunk of a tree in the extreme left is inscribed *Jacobus Palma, F.*

Attributed to VINCENZO CATENA. Lent by J. P. HESELTINE, ESQ.

162. PORTRAIT OF A MAN.

Half-length figure standing to left, three-quarter profile, bareheaded; black dress; his right arm rests on the sill of an open window, through which is seen a river crossed by a bridge; with buildings and hills beyond; dark background. Canvas 43×34 in.

By TINTORETTO. Lent by CAPT. G. L. HOLFORD, C.I.E.

163. ALFONSO II. D'ESTE, DUKE OF FERRARA (1533–1597), AND HIS MISTRESS.

Three-quarter-length, life-size figure of a young woman richly dressed, her bosom exposed, standing by a table; her left hand on the shoulder of the Duke, who rests his head against her breast, and holds her right hand with his left. Canvas $34\frac{1}{2} \times 26$ in.

Brought from Venice by General Buonaparte (Napoleon I.), and given by him to his uncle Cardinal Fesch of Florence. The persons here represented are Alfonso II., d'Este, Duke of Ferrara, and Laura dei Dianti.

By PARIS BORDONE. Lent by the EARL OF MALMESBURY.

164. THE VIRGIN AND CHILD, WITH SAINTS.

The Virgin seated front, head turned to right, holds the Infant Saviour standing on her knee, dressed in a little shirt; He is bending forward to take a scroll from St. Paul, behind whom is St. Peter; on the right is St. Francis pointing to the stigma, and near him a female saint; landscape background with woodcutters. Canvas $30 \times 40\frac{1}{2}$ in. From the Agar collection, and formerly in the possession of Fénélon.

By GIOVANNI BELLINI. Lent by the DUKE OF WESTMINSTER, K.G.

165. THE SACRIFCE OF POLYXENA.

Polyxena seated before the tomb of Achilles; near her are two priests, one of whom has his hand on her head; before her Neoptolemus drawing his sword; on the left horseman carrying standard, and attendants; to right a man with a brasier. Canvas 36×50 in.

By GIOV. BATTISTA TIEPOLO. Lent by M. LÉON SOMZÉE.

166. DIANA AND ACTÆON.

The scene is a wooded landscape through which runs a stream; on the left Diana is seen advancing, holding a bow from which she has just discharged an arrow at Actæon, who is seen on the right attacked by hounds, and is throwing up his left arm and falling backwards. Canvas 69 × 77½ in. From the Archduke Leopold and Orleans collections; engraved by J. Conché in the Orleans Gallery.

By TITIAN. Lent by EARL BROWNLOW.

167. THE INFANT BACCHUS.

Small full-length figure of a child seated facing on a rock in blue dress; his hair crowned with ivy; holding a vase in left hand. Panel 20 × 15 in. From the Leyland collection.

By GIOVANNI BELLINI. Lent by MRS. R. H. BENSON.

168. THE CIRCUMCISION.

A replica of No. 84; signed IOAN̄IS BELLINI. P. Panel 29 × 40 in.

By GIOVANNI BELLINI. Lent by JOHN STOGDON, ESQ.

169. ST. JEROME.

Small full-length figure of St. Jerome, seated in a cave by a wall on the right, reading a book which lies open on a stool beside him; rocky landscape, with buildings and water in the distance, seen through the mouth of the cave. Signed and dated in left bottom corner IOANNES BELLINVS, MCCCCCV. Panel 18½ × 15 in. From the Monson collection.

By GIOVANNI BELLINI. Lent by MRS. R. H. BENSON.

NORTH GALLERY.

THIRD ROOM.

170. POPE PIUS VI GIVING HIS BLESSING AT SAN GIOVANNI E PAOLO IN VENICE.

On the right the church and Campo of San Giovanni e Paolo with the statue of Bartolommeo Colleone; in the foreground a crowd of spectators gazing; at the back of the picture there is seen in front of the Scuola di San Giovanni e Paolo (now the Ospedale) a balcony on which stands Pope Pius VI. in attitude of prayer, with the Doge on his left; the balcony is approached by a double flight of steps, on which stand Venetian senators. Canvas 20 × 27 in.

By FRANCESCO GUARDI.

Lent by GEORGE SALTING, ESQ.

171. APOTHEOSIS OF A POPE (LEO THE GREAT).

Design for a ceiling. Canvas, circular, 27½ in.

By GIOVANNI BATTISTA TIEPOLO.

Lent by CONSTANTINE A. IONIDES, ESQ.

172. SCENE NEAR VENICE. Magneiro 'Recent Acquisitions' May-July 1975 (20) illus. q.v.

In the foreground seamen unlading merchandise from a boat; building on the right, sea in the background. Canvas 19 × 21 in. From the collection of Comte Potocki at Paris.

By FRANCESCO GUARDI.

Lent by SIR WILLIAM FARRER.

173. THE MAGDALEN.

Half-length figure of the Magdalen facing, looking upwards in prayer, her right hand resting on her bosom, her left holding the right sleeve of her white robe; before her an open book resting on a skull; on the left a small glass ewer; in the background landscape; in the front at bottom shield of arms. Canvas 26 × 23½ in.

From the collections of Queen Christina of Sweden, and the Duke of Orleans. (C. and C. ii. p. 316).

By TITIAN.

Lent by EARL BROWNLOW.

174. POPE PIUS VI.

Pius VI. receiving the Doge and Senators of Venice in the great Hall of the Scuola of San Giovanni e Paolo. Canvas 27 × 31½ in. From the Cavendish-Bentinck collection.

By FRANCESCO GUARDI. Lent by LUDWIG MOND, ESQ.

175. THE VIRGIN AND CHILD, WITH SAINTS AND DONOR.

Small full-length figures in a landscape; on the right the Virgin seated beneath a tree, the Child at her side; on her right sits St. Jerome, who is pointing to a crucifix lying on the ground; near him another saint, who places his right hand on the shoulder of the donor in adoration; on the left in the background are shepherds tending their flocks. Signed on scroll at bottom to right, PARISS BOR-ONVS TARVISIANVS. Panel 23×32 in. From the Graham-Gilbert collection.

By PARIS BORDONE. Lent by the CORPORATION OF GLASGOW.

176. PORTRAIT OF A MAN.

Three-quarter-length, life-size, figure towards left, looking at the spectator; right hand resting on book; left on hip; in velvet doublet and black mantle lined with fur; on a pedestal to left is inscribed ANNO ÆT XLII MDLXXIIII. Panel 38×31 in. From the Demidoff Collection.

This picture belonged to Canova, and was considered by him to be a portrait of Titian. It was given by Canova to an English doctor who attended him. On the back of the canvas is the following note in Canova's handwriting: "Ritrato dipinto da Tiziano ne sui ultimi anni di vita al suo egregio amico D. B. Granvelle. Antonio Canova." It has also been thought to be a portrait of Vesalius, but he died in 1546.

By JACOPO BASSANO. Lent by M. LÉON SOMZÉE.

177. THE ASSUMPTION OF THE VIRGIN.

Full-length, life-size figure of the Virgin amongst clouds, supported by cherubim; her hands are crossed, and her feet rest on the dragon, who has the apple in its mouth; below, the crescent moon and globe. Canvas 72 × 42 in.

By GIOVANNI BATTISTA TIEPOLO. Lent by MARTIN COLNAGHI, ESQ.

178. PORTRAIT OF A LADY.

Half-length, life-size to right; head to left; holding a metal vessel; blue dress, with white undersleeve rolled back. Signed S. V. Panel 21 × 18½ in.

Engraved by Eneas Vico early in the 16th century as the portrait of Vittoria Colonna, and again by Hollar in 1650 with the same title. On both engravings it is stated to be the work of Sebastiano del Piombo. The picture moreover bears the initial signature of the painter S. V. (Sebastian Venetus). The portrait is that of the same lady represented in the celebrated picture in the tribune of the Florence Gallery, commonly reputed to be

"La Fornarina," the mistress of Raphael. This picture represents the lady younger than in that at Florence. The attitude and expression of the figures in the two pictures are similar, but not identical; the costume is different.

By SEBASTIANO DEL PIOMBO. Lent by SIR FRANCIS COOK, BART.

179. THE HOLY FAMILY AND TWO DONORS.

Small full-length figures; on the left the Virgin seated under a tree, the Child on her knees, Who extends His arms towards two men who kneel on the right; behind the Virgin is seen St. Joseph; landscape background. Canvas 25 × 34 in.

By TITIAN. Lent by SIR WILLIAM FARRER.

180. PORTRAIT OF A NOBLE.

Three-quarter length, life-size figure, standing towards left, looking at the spectator; black dress striped with gold, with white frills at neck and wrists; black cap with jewels and feathers; sword at his side; in right hand letter; left resting on two books placed on table. Canvas 39 × 31 in.

By GIAMBATTISTA MORONI. Lent by MISS LUCY and MISS LOUISA COHEN.

181. PORTRAIT OF A LADY.

Half-length life-size figure to left, three-quarter profile; black and gold dress with white front; white chemisette, figured with gold, with high collar; pearl necklace; gold chain and jewel pendant; jewels in her hair; dark background. Canvas 30 × 25 in. From the collection of the late Edward Cheney.

By JACOPO BASSANO. Lent by MRS. R. H. BENSON.

182. CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE.

Christ surrounded by a crowd of men and woman; conspicuous in the foreground is a woman with a basket of doves, and an old man holding a basket; at his feet rabbits and oysters; on the right a woman and child entering the temple with offerings; another child lying on the steps. Signed below on the left, ΔΟΜΗΝΙΚΟΣ ΘΕΟΤΟΚΟΠΛΟΣ ΚΡΗ. Canvas 25 × 32½ in.

The figures on the right are said to be of Titian, Michelangelo, Giulio Clovio, and probably the artist himself.

By DOMENICO THEOTOCOPOLI called "IL GRECO." Lent by SIR FRANCIS COOK, BART.

183. THE BAPTISM OF CHRIST.

Small full-length figures; in the centre Christ kneeling facing on the bank of the river; St. John on his left; angels on right and left. Panel 7 × 10½ in. From the Hamilton Palace collection.

By PAOLO VERONESE. Lent by SIR WILLIAM FARRER.

184. THE HOLY FAMILY AND ST. JOHN.

Small full-length figures; on the left is seated the Virgin, holding the Child on her knee, and in right hand open book which rests on table; the Child is blessing the Infant St. John, who stands near Him; on the right is seated St. Joseph, reading a large book. Copper 8 × 11 in. Formerly belonged to the Chigi family whose arms are engraved on the back.

By ALESSANDRO TURCHI. Lent by M. LÉON SOMZÉE.

185. PORTRAIT OF A YOUTH.

Half-length figure, under life-size to right, in profile; black doublet, white ruff. Panel 16½ × 12½ in.

By PARIS BORDONE. Lent by SIR WILLIAM FARRER.

186. THE VIRGIN AND CHILD.

Small full-length figure of the Virgin in crimson and blue drapery; seated facing; caressing the Child on her lap; green curtain background. Signed, TITIANUS. Panel 15 × 12½ in. From the Schiarra Colonna collection. (*See* C. and C. ii. 420).

By TITIAN. Lent by the EARL COWPER, K.G.

187. A DOGE KNEELING BEFORE CHRIST.

Small full-length figures; in the centre kneels the Doge, attended by two soldiers, before Christ on the right, behind Whom are three disciples; on the left a third soldier holds a horse, and is attended by two dogs. Canvas 14 × 26½ in.

By PAOLO VERONESE. Lent by CONSTANTINE A. IONIDES, ESQ.

188. VIEW OF SANTA MARIA DELLA SALUTE AT VENICE.

View of the Lagoon, with the Dogana, the Seminario Archivescovile, and the Church of Santa Maria della Salute. Canvas 22 × 30 in.

By FRANCESCO GUARDI. Lent by MISS LOUISA and MISS LUCY COHEN.

189. PORTRAIT OF A SENATOR.

Three-quarter length figure, life-size; standing towards right, looking at the spectator; red silk cloak lined with ermine; he is drawing a glove on the left hand; on the left is a table on which is a paper, inscribed ANNO XXXI. MENSI. VIII. Canvas 43½ × 36 in.

By BERNARDO STROZZI. Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

190. THE BAPTISM OF CHRIST.

Full-length, life-size figures; St. John the Baptist standing on the bank on the right, pouring water on the head of Christ, Who stands in the river, His hands crossed on His breast; on the left two angels flying towards Christ bearing a blue garment, and another near St. John also flying towards Christ; above, the Holy Ghost and cherubim. Canvas 67 × 100 in.

By TINTORETTO. Lent by R. A. MARKHAM, ESQ.

191. PORTRAIT OF A SENATOR.

Three-quarter length, life-size figure, facing; black cloak and cap, red doublet; left hand thrust into his cloak; right in attitude of declamation. Panel 39 × 27 in.

By SEBASTIANO DEL PIOMBO. Lent by CAPT. G. L. HOLFORD, C.I.E.

192. DIANA AND ACTÆON.

In a wooded grove Diana and her nymphs around a marble bath; on the left is Actæon, who raises his hands in astonishment, followed by his dog. Canvas 22 × 26 in. The sketch for the large picture at Bridgwater House.

By TITIAN. Lent by the EARL OF YARBOROUGH.

193. JASON SLAYING THE FIRE-BREATHING BULLS OF ÆETES.

In a landscape Jason on the left attacking with his sword two bulls breathing fire. Panel 11 × 29 in.

By ANDREA SCHIAVONE. Lent by CHARLES BUTLER, ESQ.

194. PORTRAIT OF A MAN.

Half-length figure standing to right, nearly full face; black surtout with gold braid, red sleeves; flat black cap; his right hand grasps a dagger, his left holds the hilt of his sword; green curtain background. Panel 42 × 29 in.

By PALMA VECCHIO. Lent by CAPT. G. L. HOLFORD, C.I.E.

195. THE RAPE OF HELEN.

Small full-length figures; Helen being dragged by Paris and others into a boat on the sea shore. Panel 10 × 25 in. From the Angerstein collection.

By ANDREA SCHIAVONE. Lent by CHARLES BUTLER, ESQ.

196. VIEW OF VENICE.

View of the Lagoon; in the centre the Ducal Palace, the Tower of St. Mark, and other buildings beyond the Piazzetta. Canvas 22 × 29 in.

By FRANCESCO GUARDI. Lent by MISS LOUISA and MISS LUCY COHEN.

197. PORTRAIT OF A LADY.

Three-quarter length figure, life-size, standing facing in a room, holding a book in her right hand, left resting on hip; low square-cut red dress, white lace chemisette; on left, window. Canvas 43 × 33 in.

By PARIS BORDONE. Lent by the EARL OF ROSEBERY, K.G.

198. PORTRAIT OF A MAN.

Life size bust to left facing the spectator; black slashed dress, white ruff. Canvas 19½ × 15½ in.

By GIAMBATTISTA MORONI. Lent by CONSTANTINE A. IONIDES, ESQ.

199. RACE ON THE GRAND CANAL OF VENICE.

The view is taken in the direction of the Ponte Rialto; on the left the Palazzo Balbi. Panel 9 × 14 in.

By FRANCESCO GUARDI. Lent by SIR JULIAN GOLDSMID, BART., M.P.

*sale, Xies. 13. 6. 1896 (74) "ex Sir H. Fountaine coll."

200. ST. MARK.

Small three-quarter length figure of the Saint to right, holding open book; crimson robe and purple mantle. Panel 15½ × 11 in.

By MICHELE GIAMBONO. Lent by LUDWIG MOND, ESQ.

201. THE HOLY FAMILY AND ST. JOHN.

Small full-length figures: on the right the Virgin seated, holding the Infant Child on her lap, supported by a cushion; on her left St. Joseph, St. John and the Lamb. Copper 8 × 11 in. Formerly belonged to the Chigi family, whose arms are engraved on the back.

By ALESSANDRO TURCHI. Lent by M. LÉON SOMZÉE.

202. THE HOLY FAMILY.

Three-quarter-length figure of the Virgin seated with the Child on her knee, both looking down to the front; on the right St. Joseph, who rests his head on one hand, and with the other supports the Child. Canvas 28 × 34 in.

By PAOLO VERONESE. Lent by the DUKE OF WESTMINSTER, K.G.

203. PORTRAIT OF A MAN.

Half-length, life-size figure towards right, head facing in the attitude of speaking; black coat, white collar. Canvas 35 × 28 in.

By SEBASTIANO DEL PIOMBO. Lent by CHARLES P. ROWLEY, ESQ.

204. THE VIRGIN AND CHILD, WITH SAINTS.

In the centre the Virgin seated above a cloud, on which the Child stands, held by His mother; on left St. Anthony, reading from open book; on right a pilgrim saint in prayer holding staff, book, and wallet before him; on left two cherubim; above one attendant angel; architectural background. Canvas 39 × 24 in. From the Secretan collection.

By GIOVANNI BATTISTA TIEPOLO. Lent by LORD BATTERSEA.

205. PORTRAIT OF A YOUTH.

Three-quarter length, life-size, figure to right; right hand resting on a table, on which are some books and holding a pen; left hand on hip; black jacket, chain with medallion round neck. Canvas 36 × 31½ in. (*See* C. and C. ii. 430.)

By TITIAN. Lent by the VISCOUNT POWERSCOURT, K.P.

206. VIEW OF A FAIR ON THE PIAZZA AT VENICE.

The Campanile and Cathedral of St. Mark in the distance; along the centre of the Piazza are seen a line of booths. Canvas 33 × 24 in. From the Cavendish-Bentinck collection.

By CANALETTO. Lent by LUDWIG MOND, ESQ.

207. PORTRAIT OF A LADY.

Three-quarter length figure, life-size, seated to left, her right arm resting on a cushion placed on a table and holding a flower; crimson dress and white chemise, decorated with a carnation; neck and bosom exposed; gold chain around her neck; pearls in her hair. Canvas 36 × 29 in.

By PARIS BORDONE. Lent by MISS LOUISA and MISS LUCY COHEN.

208. THE BAPTISM OF CHRIST.

Full-length figures in a landscape; in the centre Christ standing in the river; St. John on the right; above the dove and four cherubim. Canvas 41 × 31 in.

By PAOLO VERONESE. Lent by the EARL OF NORTHBROOK.

209. PORTRAIT OF THE ARTIST'S WIFE.

Three-quarter length figure, looking at the spectator; seated towards right, holding book on a table, on which are spectacles and rosary; black dress, white chemisette. Canvas 37 × 31 in. From the Orleans collection.

By JACOPO BASSANO. Lent by the EARL OF CARLISLE.

210. FLORA.

Half-length figure of a girl, facing the spectator, head turned to right; green dress, which she is holding up with her left hand; bare neck and bosom; fair hair falling over her shoulders; in her right hand she holds a bunch of flowers; dark background. Panel 30½ × 25 in.

By PALMA VECCHIO. Lent by LUDWIG MOND, ESQ.

211. PORTRAIT OF A MAN.

Half-length figure, life-size, towards right, looking at the spectator; black coat, white ruff. Canvas 36 × 28½ in.

By PARIS BORDONE. Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

212. PORTRAIT OF A LADY.

Half-length, life-size figure seen in front, nearly full face; black dress with white sleeves and chemisette; large black turban head-dress, with gold medallion; richly wrought gold chain, with pendant, round her neck; hands gloved; on a balustrade in front of her is a small long-haired dog; a marten lies on her left arm; trelliswork, foliage, and sky in the background; a bird is sitting on a branch on the left. Canvas 36 × 28 in.

By LORENZO LOTTO. Lent by CAPT. G. L. HOLFORD, C.I.E.

213. PORTRAIT OF A CHILD WITH A DOG.

Half-length figure to right, head to left; holding a dog seated on table which she feeds with her right hand; white dress, jewelled girdle, pearl necklace and bracelet; landscape background. Canvas 23 × 17 in. A replica of the picture by Titian from the Strozzi collection in the Berlin Museum.

By TITIAN. Lent by LOUISA, LADY ASHBURTON.

214. THE RAISING OF LAZARUS.

Christ stands on the left turned towards the right; Lazarus lies in the tomb supported by a young man, and surrounded by Mary and Martha and five other figures. Canvas 40 × 55½ in. From the W. Graham collection.

By TINTORETTO. Lent by SIR WILLIAM FARRER

215. PORTRAIT OF A VENETIAN SENATOR.

Bust, towards right, brown beard, red coat trimmed with white fur. Canvas (oval) 17 × 14½ in.

By GIAMBATTISTA MORONI. Lent by M. LÉON SOMZÉE.

216. A SACRIFICE (A Sketch).

Small full-length figures; in the centre and on the left are men preparing a sacrifice; on the right two priests. Panel 9 × 17 in.

By BONIFAZIO. Lent by the RT. HON. EVELYN ASHLEY.

217. LUCRETIA.

Full-length nude figure, standing front, holding up over her eyes red cloak with left hand, dagger in the right, with which she is about to stab herself; landscape on right. Canvas 40½ × 24½ in. From the collection of Charles I.

By TITIAN. Lent by the EARL OF MALMESBURY.

218. PORTRAIT OF A LADY.

Half-length figure standing to right, three-quarter profile; her right arm rests on the elbow of a bench; she is attired in a parti-coloured red and green dress, cut low on her shoulders, with puffed sleeves, and wears a turban head-dress with white bows; a large jewel hangs by a gold chain from her bodice; in her left hand she holds a drawing of Lucretia, beneath which, on a table covered with red cloth, is a paper with the inscription, NEC VLLA IMPVDICA LVCRETIÆ EXEMPLO VIVET; gray background. Canvas 37 × 43½ in. From Lord Southesk's collection.

By LORENZO LOTTO. Lent by CAPT. G. L. HOLFORD, C.I.E.

219. PORTRAIT OF A VENETIAN ADMIRAL.

Three-quarter length, life-size figure, towards right; in armour and red cloak; baton in right hand; on the right on a pedestal helmet and weapons. Canvas 54 × 44 in. From the Hamilton Palace collection.

By TINTORETTO. Lent by the EARL OF ROSEBERY, K.G.

220. THE VISITATION.

Half-length, life-size figures; the Virgin, followed by two other women, is received by St. Elizabeth; in the background on the right Zacharias descending the flight of steps of a building, accompanied by three figures. Canvas 61½ × 47½ in.

By SEBASTIANO DEL PIOMBO. Lent by MRS. ANDERDON WESTON.

221. THE HOLY FAMILY, WITH ST. CATHERINE, ST. JOHN THE BAPTIST, AND DONOR.

Full-length figures, slightly under life-size; the Virgin seated to the left, the Child on her knees, St. Joseph on her left, St. Catherine on her right; before her kneels the donor in black dress presented by St. John the Baptist, who has his hand on the donor's back; landscape background, with buildings, and a shepherd tending his flock. Panel 41 × 66 in. From the Solly collection.

By PALMA VECCHIO. Lent by MRS. R. H. BENSON.

222. PORTRAIT OF ANDREA ODONI.

Half-length figure, life-size, facing; brown beard and hair; in fur pelisse just showing his shirt, and gold chain with pendant cross; standing beside a table on which he rests his left arm; his left hand is on his breast; in his extended right hand he holds a statuette; antique torsos and statues are behind him and about the room. Signed in lower left-hand corner LAVRENTIVS LOTVS, 1527. Canvas 40½ × 46 in.

This picture was formerly attributed to Correggio, but Dr. Waagen recognised in it the hand of Lorenzo Lotto, which view has been confirmed by the discovery of the artist's signature. Andrea Odoni, a rich and enthusiastic admirer of contemporary art in the North of Italy, was a friend of Titian, Aretino, and other artists and connoisseurs.

By LORENZO LOTTO. Lent by HER MAJESTY THE QUEEN. (Hampton Court.)

223. PORTRAIT OF AN ORATOR, SAID TO BE ONE OF THE MEDICI.

Three-quarter-length, life-size figure facing; his left hand raised in the act of speaking; his right hand resting on his cap placed on a table; black cloak with ermine collar and lining. Canvas 52 × 38 in. From the Walsh Porter, Liverpool, and Monson collections. This picture is in its original Venetian carved frame.

By SEBASTIANO DEL PIOMBO. Lent by MRS. R. H. BENSON.

224. THE ADORATION OF THE SHEPHERDS.

Full-length figure of the Virgin seated among ruins, holding the child on a cushion on her lap; on the left St. Joseph sits leaning over them; on the right two shepherds kneel in adoration; a lamb with its legs tied lies beside them; child-angels above; landscape with buildings and figures seen to right. Panel 45 × 59 in.

By BONIFAZIO. Lent by CAPT. G. L. HOLFORD, C.I.E.

225. THE VIRGIN AND CHILD, WITH ST. CATHERINE AND ST. MICHAEL.

Full-length figures; on the left the Virgin seated to right holding the Infant Jesus, Who stretches forward to St. Catherine kneeling before Him, her left hand on book; her right supporting the right arm of the Holy Infant; on the left stands St. Michael

holding scales and banner; landscape background with city on the left from which issue two horsemen; a brown cypress tree behind. Canvas 38 × 35 in. From Wimpole; attributed by Waagen to Palma Vecchio.

UNKNOWN. Lent by MRS. R. H. BENSON.

226. PORTRAIT OF A MAN.

Bust, life size, to right, looking at the spectator, black dress. Panel 17½ × 13½ in.

By TINTORETTO. Lent by CONSTANTINE A. IONIDES, ESQ.

227. THE VIRGIN AND CHILD, AND ST. JOHN.

Small three-quarter-length figure of the Virgin, seated to left; the Infant Christ standing on her knee, and stretching out His hand towards St. John, holding cross with scroll; in background green drapery and landscape. Canvas 16 × 19 in.

By TITIAN. Lent by LORD BATTERSEA.

228. THE MAGDALEN.

Three-quarter length figure of the Saint, standing to right, looking down, with her head turned towards the spectator, holding a glass vase in her left hand; long fair hair falling over her shoulders; a jewelled ornament in her hair; she holds up her robe with the right hand; sky background. Canvas 35×27½ in.

By CARLO CAGLIARI. Lent by the COUNTESS BROWNLOW.

229. CLEOPATRA.

Half-length figure towards right, head turned to left, holding an asp to her bosom; green and white dress; jewelled armlet and hair ornaments. Canvas 21 × 17½ in. From Giustiniani Palace, Padua.

By GIOV. BATTISTA ZELOTTI. Lent by LUDWIG MOND, ESQ.

230. PORTRAIT OF A MAN. Paul Getty Mus. 1967. - See 1972 cat. no. 30.

Half-length, life-size figure, to left, right hand touching hilt of sword, left on his hip; black coat and cap. Canvas 29 × 30 in.

By GIOVANNI CARIANI. Lent by MRS. R. H. BENSON.

231. PORTRAIT OF PASQUALE CICOGNA, DOGE (1585–1595).

Half-length figure, life-size, seated towards right, looking to left, wearing ducal cap and robes; crimson curtain background, with view of Venice on the right. Canvas 41 × 36 in. (W. iii., 483.)

By TINTORETTO. Lent by the MARQUESS OF BUTE, K.T.

232. THE ADORATION OF THE SHEPHERDS.

Group of seven figures; the Virgin seated, almost in the centre of the picture, under a tree, with the Child on her lap; St. Joseph is on the left of the Virgin; two shepherds are kneeling on her right, and behind them another shepherd and a boy are advancing; several figures in a building behind St. Joseph; in the background, to right a building in ruins, and the sea; a mountainous landscape on the left. Canvas 37 × 92 in.

By BONIFAZIO. Lent by CHARLES BUTLER, ESQ.

233. THE RESURRECTION.

In the centre of the picture Christ rising from the tomb is surrounded by clouds and supported by cherubim; His right hand in the attitude of benediction; in left, banner; on the left a soldier flying in terror; around the tomb lie others asleep; behind tomb an angel; on the left in the distance the Virgin and Mary Magdalen. Canvas 63 × 59 in. From the Hamilton Palace collection.

By TINTORETTO. Lent by SIR WILLIAM FARRER.

234. PORTRAIT OF A VENETIAN LADY.

Half-length figure towards left, looking at the spectator; her right hand on her breast; rose-coloured dress, white sleeves, and white scarf; on both arms gold armlets ornamented with pearls and diamonds, pearl necklace, and earrings. Canvas 22 × 17 in. From the Demidoff Collection.

By TITIAN. Lent by M. LÉON SOMZÉE.

235. PORTRAIT OF ISABELLA D'ESTE AND HER SON.

Half-length, life-size figure standing to left, in a green dress puffed and slashed, and a turban head-dress with medallion; her hands rest on the shoulders of the boy, who is turning round and looking out of the picture; architectural background. Canvas 41 × 32 in.

Daughter of Ercole I. d'Este, Duke of Ferrara, born 1478; married 1490, Francesco II. Gonzaga, Marquis of Mantua; died 1539. She was illustrious for her learning and talents. Her son was Francesco III., Duke of Mantua.

By GIOV. ANTONIO DA PORDENONE. Lent by LUDWIG MOND, ESQ.

236. PORTRAIT OF A MAN.

Bust towards left; long hair, brown beard; black coat and cap. Panel $11\frac{1}{2} \times 9\frac{3}{4}$ in.

UNKNOWN. Lent by HENRY WILLETT, ESQ.

237. VIEW OF ONE OF THE ISLANDS NEAR VENICE.

Canvas 7 × 13 in.

By FRANCESCO GUARDI. Lent by SIR A. WOLLASTON FRANKS, K.C.B.

238. PORTRAITS OF DONNA VITTORIA . . . AND HER DAUGHTER DIAMANTIS.

Full-length, life-size figures standing towards right; the mother on right, in black dress, turns towards her daughter and points to a light in the sky; the daughter wears white embroidered dress, and holds book in right hand; her left on her bosom. Inscribed below, COELVM VNVM DIAMANTI MEA O NATA ASPICE MECVM HOSTEM EGO NAM SPECTANS ILLVD VICTORIA VICI.

UNKNOWN. Lent by CAPT. G. L. HOLFORD, C.I.E.

239. ST. MARK.

Full-length figure of St. Mark in blue and red drapery, standing to right in a niche; book in left hand and pen in right. Panel 39 × 16 in.

From the Eastlake collection, formerly in the church of Santa Maria Crocicchiesi, Venice. Wing of an altar-piece a companion picture to No. 245. (*See* W. iv., 114).

By CIMA DA CONEGLIANO. Lent by LUDWIG MOND, ESQ.

240. PORTRAIT OF A VENETIAN GIRL.

Three-quarter-length, life-size figure, facing, holding a pillow with embroidery upon it with both hands; light blue dress; yellow fichu and necklace of red beads. Canvas 32 × 25 in.

UNKNOWN. Lent by MRS. R. H. BENSON.

241. CHRIST AT THE HOUSE OF LEVI.

Under a portico with three arcades is placed a long table; within the centre one is seated Christ, with St. Peter, St. John, and Levi; figures in front, on either side, and at the top of portico; buildings in the background. Canvas 60 × 85 in.

A replica with variations on a smaller scale of the picture in the Academy at Venice, in which no upper balustrade is represented. This picture was purchased from the Order of the Carthusians at Lyons, in which Monastery it had remained from the 16th century till it came into the possession of the present owner.

By PAOLO VERONESE. Lent by M. LÉON SOMZÉE.

242. DANAE.

Full-length, life-size figure, nude, lying to right on a white couch, strewn with flowers; her right hand holding curtain; she looks up towards a shower of gold which is falling from the clouds, and which is caught in a salver by an old woman. Signed TITIANVS FECIT. Canvas 54 × 65 in.

From the Orleans and Pembroke collections. Louis, duc d'Orleans, who inherited the collections of his father, Philip the Regent, caused many of his pictures which represented the nude to be either destroyed by cutting or sold. The above picture, which was from his collection, was one of those which were cut; the injury is still visible in several places.

By TITIAN. Lent by the Executor of the late J. L. MARKCROW.

243. PORTRAIT OF A LADY, SAID TO BE LAVINIA, THE DAUGHTER OF TITIAN.

Full-length, life-size figure, standing to left, three-quarter profile; richly ornamented square cut black dress, sewn with jewels; brown brocade petticoat; in her hands she holds a fly-flap, suspended round her waist by a jewelled girdle; pearl necklace with pendant miniature and jewel; little dog on left; brown background. Canvas 74 × 45 in. From the Cosway and Webb collection.

UNKNOWN. Lent by CHARLES BUTLER, ESQ.

244. MOTHER AND CHILD.

Three-quarter length figure, less than life-size, of a woman seated to left, suckling a child which she holds on her lap; dark background, with curtain. Canvas 29½ × 24½ in. From the Dudley collection.

By TITIAN. Lent by LUDWIG MOND, ESQ.

245. ST. SEBASTIAN.

Full-length figure of St. Sebastian, standing to left in a niche, a cloth round his loins. Panel 39 × 16 in. (*See* No. 239.)

By CIMA DA CONEGLIANO. Lent by LUDWIG MOND, ESQ.

246. SAN BERNARDINO OF SIENA.

Bust of a man to right, in brown habit, holding crucifix. Panel 11 × 8 in. From the W. Graham collection.

By VITTORE CARPACCIO. Lent by LORD BATTERSEA.

247. THE SACRIFICE OF ISAAC; JUDITH; AND DAVID.

Three panels; in the centre Abraham leading Isaac to the sacrifice; on left Judith with sword and head of Holofernes; on right David with sword, head of Goliath at his feet. Panel 9 × 4 in. each.

By ANDREA SCHIAVONE. Lent by LORD BATTERSEA.

248. PORTRAIT OF ANDREA GRITTI, DOGE (1523–1538).

Three-quarter-length figure to right, life-size, head in profile; right hand in attitude of declamation; in left handkerchief; he wears ducal cap and robes. Canvas 41½ × 30 in.

By TITIAN. Lent by CAPT. G. L. HOLFORD, C.I.E.

249. VIEW OF THE DUCAL PALACE AND PIAZZETTA AT VENICE.

From the Lagoon. Canvas 24 × 38 in.

By JACOPO MARIESCHI. Lent by CAPT. G. L. HOLFORD, C.I.E.

250. MOSES STRIKING THE ROCK.

Assemblage of numerous figures; Moses, clad in a crimson robe, stands in the centre and strikes the rock, a dog at his feet; hills in the background. Canvas 46 × 71½ in. From the Hamilton Palace collection.

By TINTORETTO. Lent by CHARLES BUTLER, ESQ.

251. ADORATION OF THE SHEPHERDS.

The scene is laid in a stable-yard; in front of a cowshed the Virgin is kneeling in adoration over the Infant Saviour, who lies asleep in a wicker cradle; behind Him is St. Joseph seated, with hands folded; the ox and the ass are seen in the background; on the right is a shepherd in a russet coat kneeling with his hands crossed, and near him is a basket of eggs and two dead pigeons; further to the right, a young boy is approaching with a long staff over his shoulder, and his hat in his left hand; before him is a greyhound; in the upper left-hand corner is seen an angel descending, and on the right through the open door of the yard, is a mountainous landscape with a castle. Canvas 48 × 82 in.

By GIOVANNI BELLINI. Lent by EARL BROWNLOW.

252. PORTRAIT OF CATTARINA CORNARO, QUEEN OF CYPRUS.

Half-length figure, life-size, standing to left, three-quarter profile; striped green and gold dress open in front, with short sleeves, showing white under-sleeves; pearl necklace and earrings; high pointed head-dress, richly jewelled, with the ends falling down; red rose in her bosom; in her left hand she holds a marten with a collar round its neck; dark background; landscape seen through an open window on the left. Canvas 38 × 30 in.

Niece of Andrea Cornaro, a Venetian noble; was declared a daughter of St. Mark, and married in 1472 to Giacopo Lusignano, King of Cyprus; at his death in 1474 was proclaimed Queen, but abdicated in favour of the Republic in 1489.

By TITIAN. Lent by CAPT. G. L. HOLFORD, C.I.E.

253. CUPID.

Full-length, life-size figure of Cupid, seated front on a parapet, looking upwards to left, holding torch in right hand; on right a dog and hour glass; skull at his feet; landscape background. Canvas 31 × 29 in.

By ALESSANDRO VAROTARI, called "IL PADOVANINO."
Lent by F. CAVENDISH-BENTINCK, ESQ.

254. VIEW OF THE GRAND CANAL.

Taken from the church of Santa Maria della Salute; looking towards the ducal palace. Canvas 46 × 59 in.

By CANALETTO. Lent by the EARL OF CARLISLE.

255. PORTRAIT OF POPE CLEMENT XIII, CARLO REZZONICO (1758–1769).

Three-quarter length, life-size, figure seated to right, in pontifical dress; left arm resting on table, holding letter. Canvas 51 × 38½ in.

By GIOV. BATTISTA TIEPOLO. Lent by M. LÉON SOMZÉE.

256. CHRIST AT THE HOUSE OF MARY AND MARTHA.

On the right Lazarus seated at a table, on which a meal is laid, and a woman and child by a fire; on the left Christ and the disciples received by Mary and Martha; in the foreground an attendant cutting a fish, a dog, and a cat; in the background shelf with plates and landscape. Canvas 29 × 39 in.

By JACOPO BASSANO. Lent by LORD BATTERSEA.

257. FRANCESCO MARIA DELLA ROVERE, DUKE OF URBINO (1490–1538), AND HIS SON.

Full-length, life-size figure of the Duke standing facing; white doublet and hose, black surcoat and cap; right arm rests on helmet on a table, on which are also two batons with scrolls, inscribed S.R.E. and S.V.R.P.; in left hand paper; on his right stands his son, who looks up at him, resting his right hand on suit of armour, and with left clutching his father's cloak. Canvas 78 × 44 in.

By TITIAN. Lent by the DUKE OF WESTMINSTER, K.G.

258. JUSTICE.

Three-quarter length, over life-size, figure, seated facing before a crescent moon, head turned slightly to right, and looking at scales which she holds in her left hand; in her right sword and shield with arms of the Contarini family; crimson drapery, and pearls in her hair; on either side appears the head of a lion. Canvas (arched top) 48 × 35 in. From the Cavendish-Bentinck collection.

By GIOV. BATTISTA ZELOTTI. Lent by LUDWIG MOND, ESQ.

259. PORTRAIT OF A VENETIAN NOBLE.

Three-quarter-length figure, life-size, standing to left; in red velvet mantle bordered with ermine; red stole over the shoulders; view of Venice seen through an open window on the left. Canvas 45 × 40 in.

By TINTORETTO. Lent by CHARLES BUTLER, ESQ.

260. THE MARTYRDOM OF ST. CATHERINE.

St. Catherine kneels in the centre amongst the fragments of the wheel; the executioners lie on the ground; spectators on either side; and an angel descending towards the Saint with a palm branch; in the background a lady at a balcony receiving the news, and three men. Canvas 21 × 40½ in. From the Dunmore collection.

By PAOLO VERONESE. Lent by GEORGE SALTING, ESQ.

261. VIEW OF THE RIALTO, GRAND CANAL, VENICE.

On the left is the Fondaco de' Tedeschi, and on the right the Pescheria. Canvas 46 × 59 in.

By CANALETTO. Lent by the EARL OF CARLISLE.

BALCONY.

262. PORTRAIT OF A YOUTH.

Bust, life-size, to left, looking at the spectator ; black coat and cap. Panel (circular) 19 in.

UNKNOWN. Lent by LORD BATTERSEA.

263. PORTRAIT OF THE WIFE OF THE ARCHITECT TEMANZA.

Half-length figure, life-size, to left ; grey dress, blue mantle ; pink and white flowers in the bosom of the dress ; powdered hair adorned with flowers. Canvas 28 × 21½ in. From the Rawdon Brown collection.

By PIETRO LONGHI. Lent by LUDWIG MOND, ESQ.

264. THE GRAND CANAL, VENICE.

On the right the Church of the Salute ; several figures standing in front of it ; on the left the Doge's palace, the Riva de' Schiavoni, and numerous boats on the Grand Canal ; blue sky. Canvas 28 × 46 in.

By FRANCESCO GUARDI. Lent by MRS. ANDERDON WESTON.

265. PORTRAIT OF FRANCHINO GAFFORIO, MUSICAL WRITER (1451–1523).

Half-length, life-size figure, facing, head to left ; black dress ; left arm on table ; scroll of music in left hand. Inscribed on right, FRANCHINVS GAFVRI. REGIVS MVSIC. Canvas 32 × 26 in.

Born at Lodi ; studied at Mantua, and subsequently lectured on music at Verona, Genoa, Naples, and Milan, in which last place he earned the esteem of Galeazzo Sforza, Duke of Milan ; died at Padua. He wrote many books on music, more especially on the Theory of Harmony.

Attributed to GIULIO CAMPI. Lent by GEORGE SALTING, ESQ.

266. THE ASSUMPTION OF THE VIRGIN.

Sketch for a ceiling. Canvas (circular) 20 in.

By GIOVANNI BATTISTA TIEPOLO. Lent by LORD BATTERSEA.

267. THE VISIT OF THE ABBÉ.

In the centre a young lady; an abbé stoops to kiss her left hand; on the left a man-servant bearing chocolate on a tray, and in the background a maid servant with a carnation on a tray. Canvas 24 × 19 in. From the Cavendish-Bentinck collection. This picture and Nos. 271, 280, and 284 represent a connected series of scenes of domestic life.

By PIETRO LONGHI. Lent by ARTHUR JAMES, ESQ.

268. SCENE FROM MOLIÈRE'S "L'ÉCOLE DES FEMMES."

Small full-length figures; at a table on which are cards and a bag of money stands a man who appears to remonstrate; on his left are two ladies in conversation, and in front a child; and on the left a chair. Canvas 19 × 24 in. From the Rawdon Brown collection.

This scene illustrates the IXth Maxime du Mariage ou les Devoirs de la Femme Mariée in the above play.

"Toute femme qui veut à l'honneur se vouer
Doit se défendre de jouer,
Comme d'une chose funeste,
Car le jeu fort décevant,
Pousse une femme souvent
A jouer de tout son reste."—Act iii., Sc. ii.

By PIETRO LONGHI. Lent by LUDWIG MOND, ESQ.

269. VIEW OF VENICE.

The Church of the Redentore to the left. Canvas 18 × 26 in.

By FRANCESCO GUARDI. Lent by CAPT. G. L. HOLFORD, C.I.E.

270. VIEW FROM THE PIAZZETTA, VENICE.

Looking towards the Dogana and the Church of Santa Maria della Salute. Canvas 14 × 20 in.

By CANALETTO. Lent by M. LÉON SOMZÉE.

271. THE TAMBOUR FRAME.

In the foreground a young lady seated, listening to the addresses of a young dandy; in the background two maids at work on a tambour frame. Canvas $23\frac{1}{2} \times 18\frac{1}{2}$ in. (See also No. 267.) From the Cavendish-Bentinck collection.

By PIETRO LONGHI. Lent by ARTHUR JAMES, ESQ.

272. PORTRAIT OF AN ASTROLOGER.

Three-quarter-length, life-size figure to right, looking at the spectator, casting a horoscope which rests on two open books on a table before him; on the table are also a skull, compasses, and other instruments, and an armillary sphere, on which he places his left hand; through a window to right is a landscape, in which are seen two men taking observations with sextants. Canvas 49 × 38 in.

UNKNOWN. Lent by HENRY WAGNER, ESQ.

273. A PERRUQUIER'S SHOP AT VENICE.

View of a shop at Venice opening on the street, in which are seen a number of wigs hanging out on blocks; in front sits the perruquier arranging a wig on a block. Canvas 16 × 20 in.

By PIETRO LONGHI. Lent by LORD RONALD GOWER.

274. SUSANNA AND THE ELDERS.

Under a colonnade, with trees and vines in the background, is seated Susanna on the edge of a fountain; the Elders, one in a red cap, approach from the left. Panel 17 × 20½ in. From the Manfrini and Cavendish-Bentinck collections.

By PAOLO VERONESE. Lent by SIR WILLIAM FARRER.

275. PORTRAIT OF THE MISTRESS OF GIORGIONE.

Half-length, life-size figure towards right; white dress with red sleeves and a jewelled turban-like head-dress; holding with both hands a lute, the top of which only is seen; mountainous background, with knight and esquire on left, and church on right. Panel 28 × 22 in. From the Manfrini, Barker, and Malmesbury collections.

By GIORGIONE. Lent by CHARLES BUTLER, ESQ.

276. MARS AND VENUS.

Mars and Venus lying in a landscape; Vulcan approaching with his net; in foreground helmet and shield. Panel 14 × 21½ in.

By ANDREA SCHIAVONE. Lent by the EARL OF CARLISLE.

277. THE CENTAURS AND THE LAPITHÆ.

Fight between the Centaurs and the Lapithæ after the feast of Pirithous and Hippodamia. Panel 14½ × 19 in.

By TINTORETTO. Lent by the EARL OF MALMESBURY.

278. PORTRAIT OF MELCHIOR MICHELI, VENETIAN GENERAL (1488–1570).

Three-quarter-length figure, to left, in crimson doublet and armour; in right hand baton, which is placed against his hip; helmet on table to left. Inscribed MELCHIOR MICHÆL MILITIÆ EQVES SACRI LATERSIS PALATII COMES D.M. PROTOR ANNO 1565, MARI CAP. GENERALIS ÆTATIS VER. 76. Canvas 46½ × 36 in.

Born of a noble family, Micheli was appointed Procurator of St. Mark's, and General of the army acting in Cattaro and Corfu; commanded against the Turks in Dalmatia in 1539, and in 1558 was made Generalissimo of all the Venetian army by land and sea.

By TITIAN. Lent by M. LÉON SOMZÉE.

279. CARNIVAL SCENE AT THE RIDOTTO.

Numerous small figures in carnival dress and masks. Canvas 12½ × 17 in.

By PIETRO LONGHI. Lent by F. CAVENDISH-BENTINCK, ESQ.

280. THE PORTRAIT PAINTER.

Group of small figures; in the centre a lady seated facing; on her left the artist seated before an easel painting her portrait; near him boy holding dipper; on her right, female attendant seated holding mirror; in foreground on left an abbé in long wig. Canvas 28 × 21½ in. (*See* also No. 267.) From the Cavendish-Bentinck collection.

By PIETRO LONGHI. Lent by ARTHUR JAMES, ESQ.

281. A BOY ANGEL.

Small half-length to right. Canvas 15×12 in. Sketch for a larger picture.

By PAOLO VERONESE. Lent by LORD RONALD GOWER.

282. VIEW OF A FAIR IN THE PIAZZA, SAN MARCO.

Looking towards the Duomo. Canvas 28 × 22½ in.

By FRANCESCO GUARDI. Lent by CONSTANTINE A. IONIDES, ESQ.

283. VISIT TO THE NUNS AT VENICE.

Interior of a convent; groups of visitors in the foreground; nuns at windows behind grills. Canvas 12½ × 17 in.

By PIETRO LONGHI. Lent by F. CAVENDISH-BENTINCK, ESQ.

284. THE MORNING VISIT.

In the centre a young lady in light morning dress, seated, and taking a cup of chocolate from the hand of a young dandy; a maid standing behind placing a shawl on the lady's shoulders; on the right an abbé, seated, with long white wig, a cup and saucer in his hands; and near him a page boy with a tray. Canvas 28 × 21½ in. (See also No. 267.) From the Cavendish-Bentinck collection.

By PIETRO LONGHI. Lent by ARTHUR JAMES, ESQ.

285. PORTRAIT OF CESARE CREMONINI, PHILOSOPHER (1557–1630).

Half-length figure, nearly full face, to right; black coat, white collar; right hand rests on a book, which lies on a balustrade. Inscribed on the balustrade, CÆSAR CREMONINVS CENTENSIS ATAVIS ZANEBONVS CREMONENSIS, PATAVINÆ VNIVERSITATIS PHILS. PRIMÆ SEDIS ANNO 1625, ÆTATIS SVÆ. Above on right, NAT. 1557, below ÆT. 68. Canvas 31½ × 26 in.

Born at Cento, studied philosophy, which he taught at Ferrara for 17 years and at Padua for 40 years. His reputation was so great that many of the reigning houses ordered his portrait to be painted. He died at Padua. He wrote several philosophical treatises, all agreeable to the Aristotelian system.

By GIAMBATTISTA MORONI. Lent by LORD BATTERSEA.

286. VIEW ON THE GRAND CANAL, VENICE.

Canvas 20 × 33½ in.

By CANALETTO. Lent by the DUKE OF WESTMINSTER, K.G.

287. THE OVERTHROW OF PAGANISM.

Faith personified by a winged female figure bending before a Pope, seated on a throne upon pedestal, within a colonnaded building; in the foreground, prostrate figure of Paganism near a globe and an overturned tripod; a small angel floats in the air above. Canvas 24 × 14 in.

By GIOV. BATTISTA TIEPOLO. Lent by W. M. CONWAY, ESQ.

288. VIEW OF VENICE.

The Doge's palace and its surroundings in the middle distance; various boats in the foreground; blue sky and a few clouds. Canvas 16 × 23 in.

By FRANCESCO GUARDI. Lent by LOUISA, LADY ASHBURTON.

289. PORTRAIT OF A MAN.

Three-quarter-length figure, life-size, standing towards right; black doublet trimmed with fur; right arm resting on column; in left hand letter. Signed and dated in the bottom corner MDLXI IO'. BAP. MORONUS. P. Canvas 36 × 28½ in. From the Hamilton Palace collection.

By GIAMBATTISTA MORONI. Lent by the VISCOUNT POWERSCOURT, K.P.

290. PORTAIT OF ANDREA VESALIUS, THE CELEBRATED ANATOMIST (1514–1564).

Three-quarter-length figure seated to left, looking at the spectator; black dress and fur gown; right arm resting on a table. Canvas 45 × 37 in.

By TITIAN. Lent by MRS. ALFRED SOMERSET.

291. VIEW OF THE CHURCH OF SAN GIORGIO MAGGIORE AND THE DOGANA AT VENICE.

Boat in the foreground with men. Canvas 17½ × 38 in.

By CANALETTO. Lent by SIR WILLIAM FARRER.

292. THE PRESENTATION IN THE TEMPLE.

Within the Temple on the right kneels the Virgin, near a table with white linen cover, her hands crossed, and looking at the Infant Child, Who is held by Simeon seated on the left; his robe is held back by an attendant; in the centre and on the other side of the table are two female figures, front, looking towards the Child; on the table basket with two doves; on the extreme right a group of men and women. Canvas 29 × 66 in. From the Erizzo Palace, Venice.

By TINTORETTO. Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

293. PORTRAIT GROUP.

Three men and a lady in the centre playing a lute; the man on left is in armour, and holds a halberd; the one on the right is in black; whilst the third behind her wears striped doublet; above festoon of fruit and flowers. Canvas 44½ × 67 in. (*See* W. iv. 451.)

By ANDREA PREVITALI. Lent by ARCHIBALD STIRLING OF KEIR, ESQ.

294. VIEW OF THE DUCAL PALACE, AND THE PIAZZA SAN MARCO.

From the Lagoon, Venice. Canvas 25 × 37 in. From the collection of the Duke of Padua.

By FRANCESCO GUARDI. Lent by EDWARD LAWFORD, ESQ., M.D.

295. A RIPOSO.

Long oblong landscape; on the extreme left is seated the Virgin with the Child on her knees, to Whom St. Joseph is presenting some fruit; in the background is the ass under a palm-tree; two child-angels survey the scene. Canvas 7 × 50 in.

By GASPARE DIZIANI. Lent by LUDWIG MOND, ESQ.

296. THE MARTYRDOM OF ST. CATHERINE.

The Saint kneels on a stone altar, with the executioner in the act of striking off her head; a number of spectators around, among whom is seen an aged saint in the attitude of prayer. Canvas 20 × 26 in. Sketch for a larger picture.

By GIOVANNI BATTISTA TIEPOLO. Lent by C. NEWTON ROBINSON, ESQ.

297. VIEW LOOKING TOWARDS THE PIAZZA SAN MARCO, VENICE.

Canvas 24 × 37 in.

By FRANCESCO GUARDI. Lent by EDWARD LAWFORD, ESQ., M.D.

298. THE RAPE OF BRISEIS.

Small full-length figures; in the foreground a man carrying off Briseis in his arms, whilst behind stands Achilles in armour, his left arm extended, right hand on staff; in the background a castle, and on the right a man gathering up clothes and weapons. Canvas 30½ × 24½ in.

By SEBASTIANO RICCI. Lent by LUDWIG MOND, ESQ.

299. PORTRAIT OF F. DE TISIO, PAPAL NOTARY.

Half-length figure seated to the right at a table, pen in hand, with a document before him, on which is his name *F. de Tisio*, and to which the papal bulla is attached; black coat; in the background a shelf with bundles of documents. Canvas 33 × 27 in.

UNKNOWN. Lent by MRS. R. H. BENSON.

300. VIEW OF THE PIAZZA SAN MARCO, VENICE.

Looking towards the Duomo. Canvas 21½ × 35 in.

By FRANCESCO GUARDI. Lent by LOUISA, LADY ASHBURTON.

301. PANEL OF AN ITALIAN HARPSICHORD.

By GIOV. ANTONIO DA PORDENONE. Lent by HENRY WILLETT, ESQ.

302. ST. CLARE AND ST. BERNARDINO OF SIENA.

Small full-length figures; St. Clare holding a lily; St. Bernardino holding the monogram of Christ and book. Pane 14 × 7 in.

By CARLO CRIVELLI. Lent by the EARL OF NORTHBROOK.

DRAWINGS.

LENT BY HER MAJESTY THE QUEEN.

306. THE PRESENTATION OF THE VIRGIN. Pen and bistre, washed.
By VITTORE CARPACCIO.

307. A BISHOP ENTHRONED. Pen and bistre, heightened with white.
On either side are a king and another bishop.
By CIMA DA CONEGLIANO.

308. A VANQUISHED WARRIOR. Bistre, heightened with white.
Above is the slight sketch of another figure; on the left corner are sketches of figures by Michael Angelo.
By ANDREA MANTEGNA.

309. FIGURE WITH WINGED WAND. Pen and bistre.
Behind are two other figures.
By ANDREA MANTEGNA.

310. HEAD OF THE VIRGIN. Charcoal.
Study for a picture in the Brera Gallery, Milan.
By BARTOLOMMEO MONTAGNA.

311. MALE FIGURE HOLDING A GLOBE. Indian ink, heightened with white.
By BARTOLOMMEO MONTAGNA.

312. THE ADORATION OF THE SHEPHERDS. Bistre, heightened with white.
By GIORGIONE.

313. LADIES AND A DWARF under a richly decorated pergola. Bistre washed.
By PAOLO VERONESE.

314. ST. MARY MAGDALEN anointing the feet of Christ. Bistre, heightened with white.
By PAOLO VERONESE.

315. THE PUBLIC GARDENS, &C., VENICE. Three sketches. Pen and bistre, washed.
By CANALETTO.

316. SKETCHES IN VENICE. Pen and bistre.
By CANALETTO.

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317. ROGER DELIVERING ANGELICA. From the *Orlando Furioso.* Pen and bistre.
By DOMENICO CAMPAGNOLA. Lent by the DUKE OF DEVONSHIRE, K.G.

318. A PASTORAL. Pen and bistre.
By TITIAN. Lent by the DUKE OF DEVONSHIRE, K.G.

319. DECAPITATION OF A SAINT. Pen and bistre.
By GIORGIONE. Lent by the DUKE OF DEVONSHIRE, K.G.

320. DEATH OF ST. PETER MARTYR. Red chalk.
By GIORGIONE. Lent by the DUKE OF DEVONSHIRE, K.G.

321. A SAINT PREACHING.
By GIORGIONE (Carpaccio ?). Lent by the DUKE OF DEVONSHIRE, K.G.

322. LONDON LOOKING TOWARDS WESTMINSTER. Indian ink and bistre drawing.
By CANALETTO. Lent by J. P. HESELTINE, ESQ.

323. FIGURE OF A MAN WITH A STAFF. Bistre, heightened with white.
By VITTORE CARPACCIO. Lent by SIR CHARLES ROBINSON.

324. THE ADORATION OF THE MAGI. Bistre wash, heightened with white.
By PAOLO VERONESE. Lent by SIR CHARLES ROBINSON.

325. TWO PORTRAITS OF MEN. Black chalk.
By GENTILE BELLINI. Lent by SIR CHARLES ROBINSON.

326. SKETCHES FOR THE FINDING OF MOSES and various allegorical figures, on two sheets. Pen and bistre washed.
From the collection of Sir Joshua Reynolds and Lord Aylesford.
By PAOLO VERONESE. Lent by C. FAIRFAX MURRAY, ESQ.

327. THE FLIGHT INTO EGYPT. Pen and bistre, and bistre washed.
By POMPONIO AMALTEO. Lent by SIR CHARLES ROBINSON.

328. BIRTH OF THE VIRGIN. Bistre washed, heightened with white.
By GIOV. DA ANTONIO DA PORDENONE. Lent by SIR CHARLES ROBINSON.

329. THE ADORATION OF THE MAGI. Pen and ink.
Attributed to ANTONELLO DA MESSINA.
Lent by SIR CHARLES ROBINSON.

330. THE HOLY FAMILY, ST. JOHN, AND SAINTS. Pen and bistre, and bistre washed.
From the Novar collection.
By PAOLO VERONESE. Lent by MISS LOUISA and MISS LUCY COHEN.

331. VENUS AND ADONIS, WITH CUPID AND DOGS. Pen and bistre, and bistre washed.
From the Novar collection.
By TITIAN. Lent by MISS LOUISA and MISS LUCY COHEN.

332. EUROPA AND THE BULL. Miniature on vellum.
SCHOOL OF PAOLO VERONESE. Lent by SIR CHARLES ROBINSON.

333. FIGURE OF A MAN. Turned from the spectator. Sepia drawing touched with red.
By VITTORE CARPACCIO. Lent by G. DONALDSON, ESQ.

334. CUPID. Red chalk.
From the Lely, Reynolds and Novar collection.
By GIORGIONE. Lent by MISS LOUISA and MISS LUCY COHEN.

335. THE LAST JUDGMENT. Pen and Indian ink.

A study for the picture at Santa Maria dell' Orto, but differing in many respects from the picture.

By TINTORETTO. Lent by J. P. HESELTINE, ESQ.

336. HEAD OF A MAN. Drawing in charcoal and white chalk.

By GIOVANNI BELLINI. Lent by G. DONALDSON, ESQ.

337. SKETCH FOR THE CELEBRATED PICTURE OF ST. PETER MARTYR. Pen and bistre.

By TITIAN. Lent by LORD RONALD GOWER.

338. FOUR SUBJECTS OF THE LIFE OF THE VIRGIN. Illuminations on vellum.

VENETIAN SCHOOL. Lent by SIR CHARLES ROBINSON.

339. CHRIST BEFORE THE HIGH PRIEST. Pen and bistre.

From the Hudson collection. Formerly ascribed to Titian.

By DOMENICO CAMPAGNOLA. Lent by C. FAIRFAX MURRAY, ESQ.

340. THE BAPTISM OF CHRIST. Pen and bistre.

From the Wellesley and Drake collections, where it was ascribed to Titian.

By DOMENICO CAMPAGNOLA. Lent by C. FAIRFAX MURRAY, ESQ.

341. PORTRAIT OF A BEARDED MAN. Black chalk and bistre, heightened with white.

By VITTORE CARPACCIO. Lent by SIR CHARLES ROBINSON.

342. CUPID. Red Chalk.

By GIORGIONE. Lent by LORD RONALD GOWER.

343. THE LAST SUPPER. Pen and bistre washed.

Through a window is seen Christ washing His disciples' feet. From the collection of the Marquess of Normanby.

SCHOOL OF BELLINI. Lent by C. FAIRFAX MURRAY, ESQ.

344. HEAD OF AN AGED PRIEST. Black chalk heightened with white.

By TITIAN. Lent by SIR CHARLES ROBINSON.

345. THE ANNUNCIATION. Pen and bistre washed.

By PAOLO FARINATO. Lent by the VERY REV. THE PRIOR OF AMPLEFORTH.

346. PORTRAIT OF A LADY. Black chalk.

By SEBASTIANO DEL PIOMBO. Lent by SIR CHARLES ROBINSON.

347. HEAD OF A YOUNG MAN. Pen and ink.

Attributed to GIOVANNI BELLINI. Lent by SIR CHARLES ROBINSON.

348. GROUP OF FIGURES, ONE PLAYING THE VIOLIN. Red chalk.

By GIORGIONE. Lent by SIR CHARLES ROBINSON.

349. PORTRAIT OF THE ARTIST. Pen and bistre washed.

Given by Palma to Nicolas Lanière. From the Lely, Rysbrack, Richardson, Charles Rogers, and Palmerston collections.

By PALMA GIOVANE. Lent by C. FAIRFAX MURRAY, ESQ.

350. THREE MALE FIGURES. Black chalk.

By SEBASTIANO DEL PIOMBO. Lent by SIR CHARLES ROBINSON.

351. SAINT SEBASTIAN. Pen and bistre.

From the Esdaile, Lawrence, and James collections.

By TITIAN. Lent by C. FAIRFAX MURRAY, ESQ.

352. DAVID AND NATHAN. Pen and bistre, heightened with white, on a pale green prepared ground.

By PAOLO VERONESE. Lent by C. FAIRFAX MURRAY, ESQ.

N.B.—Further Collection of Drawings, lent by the DUKE OF DEVONSHIRE from Chatsworth, see page 111.

WEST GALLERY.

LACE AND EMBROIDERIES.

PERIODS OF DIFFERENT VARIETIES OF LACE (Needle Point).

Punto tagliato—cut lace—end of 15th century onwards.
Punto a reticella—drawn lace—16th century onwards.
Lacis—16th century.
Punto tagliato a fogliami—gros point and rose point—second half of 17th century.
Venetian point—early 17th century.
Burano point—18th century.

CASE A.

LACE, EMBROIDERIES, ETC.

360. FLOUNCE. VENETIAN POINT. Arabesque scroll design à brides picotées in hexagons, outlines in close stitches ; fillings of various modes. 16½ in. wide.
Lent by LADY LAYARD.

361. YELLOW AND GOLD BROCADE, embroidered in laid stitches with coloured silks.
Lent by the LADY HARRIET HARRISON.

362. PIECE OF VENETIAN LACE. Point grec. Interlacing floral stems with knotted ribbon. Narrow edging of the same.
Lent by MRS. R. H. BENSON.

363. BORDER VENETIAN POINT. Small scroll design, with cordonnets, thickly ornamented with picots. 3½ in. wide.
Lent by LADY LAYARD.

364. FLOUNCE of very fine ROSE POINT. Floral scroll design with flowers and brides thickly ornamented with purled scallops. 11½ in. wide.

Lent by LADY MONTAGU.

365. BORDER OF VENETIAN POINT (Point de France). Small scroll design on ground of looped hexagons. 4½ in. wide.

Lent by LADY LAYARD.

366. VESTMENT of gold and coloured brocade.

Lent by MRS. R. H. BENSON.

367. FLOUNCE OF NEEDLE POINT LACE. Floral scroll design united by brides, ornamented with purled rosettes and circles. 7 in. deep.

Lent by LADY LINDSAY.

368. FLOUNCE. VENETIAN POINT (Point de France). Upright repeating arabesque design with bouclettes picotées. 13 in. wide.

Lent by LADY LAYARD.

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369. TWO GOLD AND ENAMEL PENDANT JEWELS, representing war galleys, mounted pearls suspended from the keels.

Lent by FREDERICK DAVIS, ESQ.

370. GOLD ENAMELLED NECKLACE set with stones; pendant drop and pearls.

Lent by LADY MONTAGU.

371. CORAL PENDANT LOCKET, containing in the centre an oval enamel of the Saviour; the obverse the Virgin; within a setting designed in blue enamel. The whole decorated with winged figures, masks, &c.

Lent by FREDERICK DAVIS, ESQ.

372. ENAMELLED AND JEWELLED PENDANT. 16th century.

Lent by G. MILNER-GIBSON-CULLUM, ESQ.

372a. AN ENAMELLED CRYSTAL, with figures of the Virgin and Child in the centre; around are medallions representing various scenes from the life of Christ.

Lent by DOUGLAS MURRAY, ESQ.

CASE B.

LACE, EMBROIDERIES, ETC.

373. LAPPET of needle point lace; Point à Venise on brides picotées. Design of floral scrolls.

Lent by MISS LUCY COHEN.

374. LAPPET of rare needle point lace. Point de Venise à reséau; floral scroll design.

Lent by MISS LUCY COHEN.

375. SILVER LACE BORDER of flat and twisted wire. $2\frac{1}{2}$ in. wide.

Lent by J. H. FITZHENRY, ESQ.

376. COLLAR AND CUFFS of very fine Burano point. Floral design, reséau ground, with hexagons.

Lent by MISS GRUEBER.

377. BORDER OF BURANO POINT. Fine reséau ground, sprinkled with quatrefoils and œuillets; scalloped edge with open stitches.

Lent by MRS. RICHARD STEPHENS.

78. BORDER OF FINE VENETIAN POINT, à brides picotées. "Coral" pattern, scalloped edge. 7 in. wide.

Lent by the SUPERIOR OF THE ORATORY, BROMPTON.

379. CHALICE VEIL. Rayed medallion, with figures of Virgin and Child and angels, with floral border. Worked au plumetis in coloured silks and twisted gold and silver thread, with jewels on white ground.

Lent by the LADY ISABELLA KEANE.

380. BORDER OF BURANO POINT. Fine reséau ground, with trefoils and edge of twisted sprays. $3\frac{1}{2}$ in. wide.

Lent by MRS. MURRAY SMITH.

381. FICHU of finest Venetian lace (à piomboni), à brides picotées. Design of twisted scrolls.

Lent by MRS. WILLIAM LANGDALE.

382. TWO LAPPETS OF BURANO POINT. Fine reséau ground, with trefoil sprays and border with open stitches.

Lent by MRS. RICHARD STEPHENS.

383. FOUR NARROW BORDERS of fine Venetian Point. Various designs on grounds of fine hexagons.

Lent by MRS. W. KERR.

384. WHITE SILK BROCADE. Floral design in gold and silver, and coloured silk.

Lent by MRS. DOUGLAS FRESHFIELD.

385. LENGTH of fine raised Venetian point. Brides ornamented with purled circles. Floral scroll design. 4 in. wide.

Lent by MR. SAMUEL CHICK.

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386. BREAST ORNAMENT, in form of a cross, of silver gilt in openwork, set with red and white stones. 17th century.

Lent by MISS MARGARET GORDON.

387. PENDANT OF GOLD, ENAMELLED. A figure of the Virgin in coral, in an alcove, enamelled deep blue, white, &c.; pendant ruby. 16th century.

Lent by MISS HALLÉ.

388. PENDANT OF SILVER GILT, and cameo in centre, head of Medusa, surrounded by pearls and turquoises.

Lent by MRS. HENRY E. GORDON.

389. TWO ECCLESIASTICAL RINGS, silver gilt, and set with sapphires. Found at Mervano. 14th century.

Lent by SIR A. WOLLASTON FRANKS, K.C.B.

390. VENETIAN GLASS BEAD NECKLACE. Formerly belonged to Mrs. Siddons.

Lent by MISS JEAN GORDON.

391 LA GLORIA ET L'HONORE DI PONTI TAGLIATI E PONTI IN AERI. Opera Nova. Small 4to; plates; vellum. Venitia, 1558.

Lent by B. QUARITCH, ESQ.

392. PARASOLE (ISABELLA CATANEA), Studio delle virtuose Dame. 12mo; plates of lace patterns; vellum. Roma, 1597.

Lent by B. QUARITCH, ESQ.

CASE C.

LACE, EMBROIDERIES, ETC.

393. PIECE OF CRIMSON VELVET, diaper design, in twisted gold cord.

Lent by G. DONALDSON, ESQ.

394. PIECE OF LACE. Punto a maglia quadra. Netted ground, design of birds in darned stitches.

Lent by MRS. HENRY E. GORDON.

395. BORDER OF RETICELLA. Geometric design.

Lent by MR. A. BLACKBORNE.

396. COLLAR OF FINE POINT PLAT.

Lent by the SUPERIOR OF THE ORATORY, BROMPTON.

397. BORDER OF VENICE POINT, with raised cordonnet. Repeating design of floral scrolls in close stitches; fillings various. 9½ in. wide.

Lent by the SUPERIOR OF THE ORATORY, BROMPTON.

398. A PIECE of fine Greek Venetian lace (old), with figures of the period.

Lent by MR. A. BLACKBORNE.

399. A PIECE of old Greek Venetian work, with the signs of the Zodiac.

Lent by MR. A. BLACKBORNE.

400. STOLE, embroidered in coloured silks with gold thread on white satin.

Lent by I. SPIELMANN, ESQ.

401. FRAGMENT OF DRESS OF A SACRED IMAGE. Medallion of Infant Christ, with gold embroidery couched in high relief, with flowers and figures in coloured silks on white satin.

Lent by the SUPERIOR OF THE ORATORY, BROMPTON.

402. BORDER OF POINT PLAT, à brides, ornamented with rosettes of picots. Light floral design. 10½ in. wide.

Lent by the SUPERIOR OF THE ORATORY, BROMPTON.

403. BORDER OF RETICELLA. Geometric design.

Lent by MR. A. BLACKBORNE.

404. PIECE OF 17TH CENTURY RETICELLA. Geometric design.

Lent by LADY LAYARD.

405. OVAL worked in two pieces. Punto in aria. Curious old design of figures. Geometrical border with vandyke edge.

Lent by the SUPERIOR OF THE ORATORY, BROMPTON.

406. BORDER OF LACE, à piomboni. Twisted and plaited threads. Geometric design in close stitches, with deep edge of rounded vandykes.

Lent by LADY LAYARD.

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407. ENAMELLED PAX, representing the Crucifixion.

Lent by J. LUMSDEN PROPERT, ESQ., M.D.

408. CONVIVIO DE LE BELLE DONNE. Small 4to; plates; red morocco; dentelle border.

Lent by B. QUARITCH, ESQ.

CASE D.

LACE, EMBROIDERIES, ETC.

409. CHALICE VEIL. Conventional roses à points comptes, on striped ground, worked in white silk, with waved lines of shaded brown, point de Hongrie.

Lent by MRS. RICHARD STEPHENS.

410. CHALICE VEIL. Emblems of the Passion in centre; four angels and border of flowers worked in coloured silk and plaited gold and silver thread, on white linen.

Lent by the SUPERIOR OF THE ORATORY, BROMPTON.

411. A VERY OLD PIECE of Lacis work, with figures of ships, birds, &c.
Lent by MR. A. BLACKBORNE.

412. A CURIOUS OLD PIECE of fine Greek Venetian work, illustrating the story of St. John the Baptist.
Lent by MR. A. BLACKBORNE.

413. BORDER OF FLAT LACE, with raised loops and knots. Arabesque design, outlined in close stitches, with open fillings. 9 in. wide.
Lent by MRS. G. CAVENDISH-BENTINCK.

414. EMBROIDERY. White silk laid with coloured threads on white satin; flowers in coloured silks.
Lent by the LADY HARRIET HARRISON.

415. BORDER OF POINT GREC. Geometric design with aster and pomegranate forms. 11 in. wide.
Lent by MRS. G. CAVENDISH-BENTINCK.

416. BURSE, with design of figures and arabesque, worked in coloured silks and gold thread, ornamented with coral beads.
Lent by MR. I. SASSON.

417. PIECE of Greek Venetian lace, with figures of lions and double-headed eagles.
Lent by MR. A. BLACKBORNE.

418. CHALICE VEIL. Sacred monogram in twisted gold with circle of flowers; border and corner design in coloured silks au plumetis with twisted and filigree gold on white satin.
Lent by MRS. DOUGLAS FRESHFIELD.

419. CHASUBLE, white silk, floral design, brocaded in gold, silver, and coloured silks.
Lent by MRS. DOUGLAS FRESHFIELD.

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420. MINIATURE. Bust of a man to left in profile; red coat.
By TITIAN. Lent by LORD RONALD GOWER.

421. GIARDINETTO NOVO DI PUNTI TAGLIATI ET GROPPOSI PER EXERCITIO E ORNAMENTO DELLE DONNE. Small 4to; plates; morocco.
Lent by B. QUARITCH, ESQ.

NORTH GALLERY.

CASE E.

LACE, EMBROIDERIES, ETC.

422. BORDER FOR ALB. Fine pillow lace with plaited and twisted brides, upright repeating design of floral scrolls, outlined in close stitches; fillings various. 27 in. wide.
Lent by the SUPERIOR OF THE ORATORY, BROMPTON.

423. BABY'S CAP. Burano point.
Lent by the LADY WINDSOR.

424. BORDER OF ROSE POINT. Floral scroll design, with brides, ornamented with purled circles. 3 in. wide.
Lent by MRS. HOLFORD.

425. TWO CUFFS. ROSE POINT. Floral arabesque design.
Lent by MRS. HOLFORD.

426. BORDER. ROSE POINT. Floral arabesque design, with brides, ornamented with purled circles. 4 in. wide.
Lent by MRS. HOLFORD.

427. PIECE OF FINE "POINT PLAT" design, arabesques with two hearts in centre.
Lent by MR. A. BLACKBORNE.

428. FLOUNCE. ROSE POINT. Upright repeating arabesque design, united by brides, thickly ornamented with purled rosettes. 15 in. wide.
Lent by MRS. HOLFORD.

429. LENGTH of fine Burano point. Floral design on very fine reséau ground. Scalloped edge. 4 in. wide.
Lent by MR. SAMUEL CHICK.

430. BROCADE. Peacocks, birds, and lions on white ground.
Lent by the LADY HARRIET HARRISON.

431. FLOUNCE. PILLOW LACE. Design in close stitches, connected by brides of twisted and plaited threads.
Lent by MRS. RICHARD STEPHENS.

432. SIX SPECIMENS of PILLOW LACE. Various scroll designs, united by brides of twisted and plaited threads.
Lent by MISS WARDE.

433. FLOUNCE. FINE ROSE POINT, à brides picotées, repeating design of upright arabesques. Scrolls in close stitches; fillings various. 13 in. wide.
Lent by MISS ROMA AUSTEN.

434. NARROW FLOUNCE. FINE ROSE POINT; small scroll design with edging. 3½ in. wide.
Lent by MISS ROMA AUSTEN.

435. STRIP OF FINE ROSE POINT, à brides. Floral arabesque design.
Lent by MISS ROMA AUSTEN.

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436. A PAIR OF GOLD EARRINGS of delicate goldsmith's work. 17th century.
Lent by G. MILNER-GIBSON-CULLUM, ESQ.

437. AN IVORY PLAQUE, with figures of two saints, mounted in silver frame.
Lent by CHARLES P. ROWLEY, ESQ.

438. A SILVER MOUNTED ENAMELLED PENDANT, with figures in ivory of Fecunditas, two children, and a kneeling woman.
Lent by CHARLES P. ROWLEY, ESQ.

439. TWO SMALL AMULETS, mounted in silver and jewelled, representing St. Joseph and St. Benedict in cabochon.
Lent by CHARLES P. ROWLEY, ESQ.

440. A SILVER JEWELLED AIGRETTE of a Dogeressa.
Lent by CHARLES P. ROWLEY, ESQ

441. A SILVER JEWELLED PENDANT, containing small figure of Christ in ivory.
Lent by CHARLES P. ROWLEY, ESQ.

441A. A SILVER JEWELLED NECKLET, with heart-shaped pendant.
Lent by CHARLES P. ROWLEY, ESQ.

CASE F.

LACE, EMBROIDERIES, ETC.

442. PILLOW SLIP, trimmed with old Greek Venetian work, formerly belonging to Queen Henrietta Maria.

Lent by MR. A. BLACKBORNE.

443. BORDER OF POINT GREC. Geometric design of circles and scrolls in button-hole and open stitches. 9½ in. wide.

Lent by MRS. G. CAVENDISH-BENTINCK.

444. STRIP OF NEEDLE POINT LACE, with raised cordonnet. Close floral design united by brides picotées. 4 in. wide.

Lent by LADY LINDSAY.

445. FLOUNCE OF TAPE-LACE, à reséau. Close outline, fillings of open lace stitches. Large floral scroll design. 9 in. wide.

Lent by the LADY DAVEY.

446. CAP OF A VENETIAN NOBLE, in gold and silver brocade.

Lent by M. LÉON SOMZÉE.

447. THREE BORDERS OF TAPE LACE, with heavily raised cordonnet and needle point fillings. Floral scroll design, united by brides.

Lent by the REV. J. O. STEPHENS.

448. FLOUNCE. VENETIAN POINT. Cordonnet slightly raised with picots and ground of brides in hexagons. Upright floral design, with vase-shaped centre and pomegranate and rose forms. This lace was given by Napoleon to his uncle, Cardinal Fesch. 27 in. wide.

Lent by the LADY HARRIET HARRISON.

449. EMBROIDERED PANEL, 13th cent., of Byzantine style, 6½ × 10½ in. Virgin and Child, embroidered in coloured silks in split stitch ; background couched in gold and silver twisted thread. From the Church of Santa Maria Maggiore.

Lent by M. LÉON SOMZÉE.

450. PIECE OF LACE. Point guipure grepin. Design with double-headed eagles, pomegranates, &c. Made for the Giustiniani Recanati family, with their arms. 7 in. wide.

Lent by STUART M. SAMUEL, ESQ.

451. BORDER OF GUIPURE GREPIN. Floral design. 9 in. wide.

Lent by MRS. G. CAVENDISH-BENTINCK.

452. STRIP OF NEEDLE POINT LACE, with raised cordonnet. Close floral design, united by brides picotées. 4 in. wide.

Lent by LADY LINDSAY.

453. SNUFF-BOX of Venetian porcelain.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

454. SILVER AND GARNET ROSARY. 17th century.

Lent by G. MILNER-GIBSON-CULLUM, ESQ.

CASE G.

LACE, EMBROIDERIES, ETC.

455. BORDER OF FLAT NEEDLE POINT LACE. Scroll design with double edge and vandyke.

Lent by MRS. HENRY E. GORDON.

456. BERTHE. Geometric designs in squares, with border.

Lent by MR. A. BLACKBORNE.

457. FLOUNCE. VENETIAN POINT. Upright repeating design, floral arabesque springing from vase form; ground of brides picotées in hexagons. Time of Pope Clement XIII., 1758. 14 in. wide.

Lent by MRS. BUCKLEY.

458. FLOUNCE. VENETIAN POINT. Scroll and floral design; ground of purled hexagons. Time of Pope Clement XIII., 1758.

Lent by MRS. BUCKLEY.

459. COLLAR OF GROS POINT.

Lent by MRS. RICHARD STEPHENS.

460. ALTAR FRONTAL. Centre, corners, and border embroidered on coloured silks, and twisted and flat gold threads. Floral arabesque designs.

Lent by MR. I. SASSON.

461. OBLONG PIECE OF ROSE POINT. Close arabesque design.

Lent by MRS. HORNSBY DRAKE.

462. SPECIMEN of Vermicular point.

Lent by MR. SAMUEL CHICK.

463. PIECE OF NEEDLE POINT. Floral design; a tulip blossom forms the centre. 9 in.

Lent by MRS. HORNSBY DRAKE.

464. BORDER OF GROS POINT. Punto tagliato a fogliami. Floral scroll design. 4½ in. wide.

Lent by MR. A. BLACKBORNE.

465. BORDER OF POINT D'ESPAGNE. Arabesque design, vandyke border, plaited and knotted threads. 10 in. wide.

Lent by MRS. G. CAVENDISH-BENTINCK.

466. BORDER, with vandyke. Geometric design, with hyacinth-bells in heavy button-hole stitch.

Lent by MRS. HENRY E. GORDON.

467. THREE SPECIMENS—(1) Narrow Greek Venetian lace. (2) Border of Reticella. (3) Border of Reticella.

Lent by MR. A. BLACKBORNE.

468. PIECE OF VENETIAN LACE. Point d'Espagne on linen. Open-work design of figures and animals. 7 in. wide.

Lent by STUART M. SAMUEL, ESQ.

469. PARASOLE CATANEA (PARASOLE), Pretiosa Gemma. 18mo; plates; green morocco. Venetia 1600.

Lent by B. QUARITCH, ESQ.

470. DOMINICO DA SERA . . . DI PUNTI. Small 4to; plates; blue morocco. Leone, 1532.

Lent by B. QUARITCH, ESQ.

CASE H.

LACE.

471. TWENTY-THREE PIECES OF LACE.

1. Flounce in "point plat."
2. Piece of very fine rose point.
3. Piece flat needle point; pattern, asters and scrolls.
4. Shaped piece of rose point.
5. Square of rose point.
6. Border of needle point; slightly raised.
7. Border in fine "point plat."
8. Piece of fine needle point.
9. Flounce of rose point; pattern, raised arabesques and curious birds.
10. Panel in old needle point; fine arabesque design.
11. Piece of "Gros point"; floral arabesques much raised.
12. Very delicate piece of Burano; ground, à reséau.
13. Square of flat needle point in silk.
14. Border of needle point, with purled cordonnet.
15. Border of "point plat," with brides picotées.
16. Narrow border of needle point, with raised cordonnet.
17. Insertion of rose point.
18. Border "point plat," with brides picotées.
19. Shaped piece of very fine "point plat."
20. Square of "point plat," with purled loops.
21. Collar in flat needle point.
22. Collar in rose point.
23. Narrow border in flat needle point.

Lent by MR. A. BLACKBORNE.

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472. CASSONE in carved walnut, with arms in the centre, and heads at end.

Lent by ALEXANDER CASELLA, ESQ.

CENTRAL HALL.

WORKS OF ART.

CASE I.*

BRONZES, MEDALS, ETC.—LENT BY GEORGE SALTING, ESQ.

473. Two Bronze Sphinxes, by Riccio, of Padua.

474. Large Bronze Font or cup, with the Venieri arms.

475. Bronze Vase, by Pietro Cavadini, of Verona.

476. Base for Crucifix.

477. Bronze Candlestick.

478. Bronze Mortar.

479. Mortar-Shaped Vase. Paduan.

480. Triangular Stand, by Riccio. Symbol of the Passion.

481. Door Knocker. Cupid and Grotesques. By Sansovino.

482. Pair of Amorini, carrying fruit.

483. Winged Mermaid. Door handle. By Sansovino.

484. Benetier, North Italian. 12th century.

485. Head of Satyr, by Riccio.

* Transferred to the North Gallery.

486. POMONA seated on back of Pan, by Riccio.

487. TRIANGULAR INKSTAND. By Riccio.

488. INKSTAND WITH DOLPHINS. By Riccio.

489. INKSTAND. Mermaid playing on Guitar

490. MAHOMET II., Sultan of Turkey (1443–1507). By Gentile Bellini. Medal.

491. ANDREA GRITTI, Doge of Venice (1523–1538). Medallion.

492. P. ALOISIUS AELIUS TREVISINUS. Dated 1513. Plaque.

493. MONSIGNOR PANIGAROLA, Bishop of Grispoli. Dated 1586. Plaque.

494. ENAMEL. North Italian. Subject, Paris shooting Achilles in the heel at the shrine of the Thymbræan Apollo. Early 16th century.

495. BRONZE EQUESTRIAN FIGURE OF A WARRIOR. The right arm raised, left hand holding reins. 16th century.

Lent by HENRY J. PFUNGST, ESQ.

496. BRONZE INKSTAND. Satyr seated, supporting a vase on his legs. 16th century.

Lent by HENRY J. PFUNGST, ESQ.

497. BRONZE INKSTAND. Lion rampant over vase with masks. Octagonal stand. School of Sansovino.

Lent by HENRY J. PFUNGST, ESQ.

497.* TWO BRONZE ESCUTCHEONS for a gondola. One with shield of arms engraved.

Lent by J. H. FITZHENRY, ESQ.

CASE J.*

BRONZES AND GLASS.—LENT BY GEORGE DONALDSON, ESQ.

498. LARGE REPOUSSÉ COPPER BOWL. 16th century.

499. PAIR OF GILT BRONZE ALTAR CANDLESTICKS.

500. PAIR OF GILT BRONZE ALTAR CANDLESTICKS.

501. DAGGER, richly damascened, with chased bronze hilt.

502. SACRIFICIAL DAGGER.

503. MORSE, or brooch for cape, silver gilt and jewelled.

504. SPICE BOX, decorated.

505. BRONZE MORTAR. 15th century.

506. BRONZE LAMP of grotesque form. 15th century.

507. GLASS VASE and cover.

508. GLASS VASE, with 16th century silver mounts.

509. GLASS CUP, with gilt ornaments.

510. PAIR OF GREEN GLASS VASES, with gilt metal mounts.

511. BRONZE. Boys playing on musical instruments. By Sansovino.

512. CETERA. By Gasparo da Salo.

* Transferred to the North Gallery.

CASE K.

PORCELAIN AND GLASS.

513. TALL CUP AND SAUCER. Chinese designs in dark blue. Marks VEN^A. and *Ven^a.*
Lent by SIR A. WOLLASTON FRANKS, K.C.B.

514. TALL CUP AND SAUCER, with arms of the Tiepolo family; the saucer painted at Dresden; the cup at Venice; marked VEN^A.
Lent by SIR A. WOLLASTON FRANKS, K.C.B.

515. BOWL AND COVER, dark blue ground with medallions enclosing landscapes. Mark, red anchor.
Lent by SIR A. WOLLASTON FRANKS, K.C.B.

516. TEA-JAR AND CUP AND SAUCER. Part of Chinese eggshell set. Figures in landscapes. Painted at Venice.
Lent by SIR A. WOLLASTON FRANKS, K.C.B.

517. SAUCER, painted in lilac. Female figure, Autumn. Inscribed at back "Lodovico Ortolani Veneto dipense nella Fabrica di Porcelana in Venetia."
Lent by SIR A. WOLLASTON FRANKS, K.C.B.

518. BOWL AND COVER AND PLATE ON STAND; dark blue ground with medallions enclosing landscapes. Marks F.F. *Treviso* 1799.
Lent by SIR A. WOLLASTON FRANKS, K.C.B.

519. JARDINIÈRE AND STAND, with figures and landscapes. Mark *.
Lent by SIR A. WOLLASTON FRANKS, K.C.B.

520. CYLINDRICAL CUP AND SAUCER, painted with classical subjects. Mark *.
Lent by SIR A. WOLLASTON FRANKS, K.C.B

521. PAIR OF GLASS PILGRIM BOTTLES, in pierced and gilt metal mounts, with chains.
Lent by J. E. TAYLOR, ESQ.

522. EWER of Venetian blue, white, and gold enamel. The spout in form of a dragon's head. From the Spitzer collection.
Lent by J. E. TAYLOR, ESQ.

523. GREEN GLASS GOBLET. Embossed with gold ornamentation.

Lent by J. E. TAYLOR, ESQ.

524. GLASS ENAMELLED PAX. The Descent from the Cross; in decorated wood frame From the Spitzer collection.

Lent by J. E. TAYLOR, ESQ.

524A. MONSTRANCE. Enamelled in blue and gold.

Lent by J. E. TAYLOR, ESQ.

524B. PLATE. Enamelled in white, gold, and two shades of blue. From the Bernal collection.

Lent by J. E. TAYLOR, ESQ.

525. CUP AND SAUCER OF NOVE PORCELAIN. By Pasquale Antinobon, 1762.

Lent by G. MILNER-GIBSON-CULLUM, ESQ.

526. CUP AND SAUCER of Venetian porcelain, marked with red anchor.

It is stated by Marryat (*Pottery and Porcelain*) that Venetian workmen copied this porcelain in England (Chelsea and Derby), even adding the same mark. 1768.

Lent by G. MILNER-GIBSON-CULLUM, ESQ.

527. TWO PLATES of Venetian Porcelain.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

528. PART OF A NOVE FAIENCE DINNER SERVICE, each piece with different designs.

Lent by the REV. J. O. STEPHENS.

529. GROUP IN GLAZED WHITE PORCELAIN, representing Hercules strangling the Nemæan lion. From the manufactory of Cozzi.

Lent by MRS. HORNSBY DRAKE.

530. FIGURE of a Senator in Biscuit de Venise.

Lent by MRS. HORNSBY DRAKE.

531. FIGURE of a female with torch in Biscuit de Venise.

Lent by MRS. HORNSBY DRAKE.

532. TEAPOT of Venetian porcelain.

Lent by MRS. HORNSBY DRAKE.

533. TEAPOY, with mark A.G.

Lent by MRS. HORNSBY DRAKE.

534. SAUCEBOAT, with mark, Anchor.
Lent by MRS. HORNSBY DRAKE.

535. TWO TEACUPS and saucers, gilt.
Lent by MRS. HORNSBY DRAKE.

536. TEACUP, with mark, Anchor.
Lent by MRS. HORNSBY DRAKE.

537. TALL TEACUP. Blue under glaze.
Lent by MRS. HORNSBY DRAKE.

538. TALL TEACUP. Red over glaze.
Lent by MRS. HORNSBY DRAKE.

539. TEACUP AND SAUCER, with ornamentation in green.
Lent by MRS. HORNSBY DRAKE.

540. TEACUP, with festoon ornamentation.
Lent by MRS. HORNSBY DRAKE.

541. GLASS SAUCER, decorated with flowers in bright colours, and signed AL GIUSE MURANO.
Lent by MRS. HORNSBY DRAKE.

542. GLASS COVERED CUP, decorated with landscape scene in red.
Lent by MRS. HORNSBY DRAKE.

543. TALL GLASS CUP AND SAUCER, composed of the semi-opaque vitreous paste commonly called "Laticinio," and decorated in bistre with landscape scenes, after the style of Zuccharelli.
Lent by MRS. HORNSBY DRAKE.

544. SMALL GLASS BOWL, decorated with figures.
Lent by MRS. HORNSBY DRAKE.

545. MAJOLICA BOWL, representing the finding of Moses.
Lent by CHARLES P. ROWLEY, ESQ.

546. WHITE MAJOLICA EWER. Spout in form of eagle's head.
Lent by CHARLES P. ROWLEY, ESQ.

547. FAENZA PLATE, decorated with foliage and flowers, and with two escutcheons of the family of Imhoff, of Nuremberg. 16th century.
Lent by GEORGE R. HARDING, ESQ.

548. LARGE MAJOLICA DISH, with satyr and nymph.
Lent by CHARLES P. ROWLEY, ESQ.

549. CIRCULAR GLASS DISH, with raised centre and embossed geometrical design in white lines.
Lent by FREDERICK DAVIS, ESQ.

550. MAJOLICA DISH. Jupiter and Hebe. Border of "bianco sopra bianco," and edge of arabesque design in grey on blue ground. Dated 1532.
Lent by HENRY J. PFUNGST, ESQ.

551. ALTAR FRONTAL, elaborately worked in silks, representing the Virgin standing on the dragon, and surrounded with foliage and fruit.
Lent by M. LÉON SOMZÉE.

551A. PORCELAIN FIGURE of a man seated.
Lent by H. WILLETT, ESQ.

CASE L.

GLASS.

552. MURANO GLASS CUP, on foot. The bowl ornamented in enamel and gold representing a procession. 15th century.
Lent by M. LÉON SOMZÉE.

553. GLASS CUP, with foot, enamelled in colours on blue ground. Subject from Boccaccio. 15th century.
Lent by MESSRS. DURLACHER BROTHERS.

554. FOUR GLASS FIGURES representing the seasons, in white enamel on green glass. 16th century.
Lent by MESSRS. DURLACHER BROTHERS.

555. CUP of Vitro di Trina, in chased silver presentoir. 16th century.
Lent by MESSRS. DURLACHER BROTHERS.

556. GLASS BEAKER, with enamelled portrait of a Doge on one side and shield of arms on the other. 16th century.
Lent by MESSRS. DURLACHER BROTHERS.

557. WING GLASS, with interlacing in red, white, and green.
Lent by MESSRS. DURLACHER BROTHERS.

558. GLASS CUP, on foot, with white spiral lines.
Lent by MESSRS. DURLACHER BROTHERS.

559. FLAT GLASS TAZZA, with ornamentation in gold.
Lent by MESSRS. DURLACHER BROTHERS.

560. WINE GLASS, with wings, ringed handles, in blue.
Lent by MESSRS. DURLACHER BROTHERS.

561. WINE GLASS, with small blue wings.
Lent by MESSRS. DURLACHER BROTHERS.

562. WINE GLASS, with small blue wings.
Lent by MESSRS. DURLACHER BROTHERS.

563. GLASS of Vitro di Trina, scalloped shaped, on foot.
Lent by MESSRS. DURLACHER BROTHERS.

564. GLASS TAZZA, with gold and enamel decoration. 16th century.
Lent by MR. I. SASSON.

565. PANEL of Venetian velvet, of Byzantine design.
Lent by M. LÉON SOMZÉE.

566. PIECE OF RED VELVET on silver ground. 16th century.
Lent by MR. I. SASSON.

LENT BY H. VIRTUE TEBBS, ESQ.

567. TAZZA of Vitro di Trina.

568. FLATTENED VASE; single handle, amber coloured and gilt medallions, and white raised ribs.

569. LOW FLUTED GOBLET, with enamel rim ornament of impressed lions' heads on stem.

570. BLUE GLASS, with white festoons; mounted with filigree silver-gilt cover and rock-crystal pendants on filigree stand.

571. TAZZA of Vitro di Trina, with blue and white decoration.

572. SPRINKLER, in green glass, with blue foot and rim ; spiral moulding on bowl, and four united tubes forming the neck.

573. MOULDED VASE AND COVER, in white glass, with semi-opaque ornament.

574. TALL WINE GLASS, with moulded dragon stem in blue and amber.

575. TAZZA in Laticinio.

576. VASE AND COVER, in roughened glass, with raised pattern over.

577. VASE for single flower, with expanded lip.

578. WINE GLASS, with trumpet-shaped bowl, with long drop stem.

579. WINE GLASS, on twisted stem, with oval bowl, moulded in raised ribs.

CASE M.

GLASS.—LENT BY CHARLES BUTLER, ESQ.

580. GOBLET, with swelling base of Vitro di Trina, with bands of spiral scrolls.

581. TWO BLUE GLASS VASES, with gilt metal mounts, ornamented with lions' heads in relief, and scroll handles.

582. WHITE GLASS GOBLET ; the bowl decorated with flowers in gold ; the stem formed of thin open scrolls, decorated with small rosettes.

583. GOBLET of purple glass, on open white glass foot, with small scroll handles ; hatched, and relieved by dark blue.

584. LARGE WHITE GOBLET ; the stem in scroll pattern and partly gilt.

585. PURPLE GLASS BOTTLE splashed with white, mounted in metal, gilt.

586. GOBLET of Vitro di Trina, decorated with bands of interlaced scrolls.

587. BLUE RIBBED BOWL, with white twisted glass handles.

588. WHITE OVAL-SHAPED GOBLET.

589. FLAT-SHAPED OVIFORM BOTTLE of Vitro di Trina; scale pattern.

590. PAIL OF WHITE GLASS, decorated with spiral ribs in blue, amber-coloured handles.

591. LARGE GLASS EWER AND BASIN, decorated with lace pattern.

592. BOWL of white mottled glass, encircled with rings; blue twisted handle.

593. AMBER GLASS GOBLET; the stem and lower part of the bowl fluted and ornamented with gilt bosses; the foot also partly gilt.

594. WHITE GLASS BARREL, on feet, for oil.

595. GLASS BOTTLE, with lip, for oil.

596. BLUE GLASS BARREL, on feet, for oil.

596A. SHAPED VASE of Vitro di Trina, with scroll bands and decorated with alternate bands of plain and interlaced scrolls.

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597. CIRCULAR GLASS DISH, with raised centre and geometrical design in white lines.
Lent by FREDERICK DAVIS, ESQ.

598. TALL GLASS CUP, with cover; the stem in form of a flower.
Lent by WICKHAM FLOWER, ESQ.

599. TWO HIGH WINE GLASSES, with scroll stems.
Lent by WICKHAM FLOWER, ESQ.

600. WINE GLASS, with wings and bell-shaped base; the bowl decorated with Cybele riding on a lion.
Lent by WICKHAM FLOWER, ESQ.

601. WINE GLASS, with wings and bell-shaped base; the bowl decorated with Neptune in a chariot.

Lent by WICKHAM FLOWER, ESQ.

602. WINE GLASS, with blue scrolls on stem.

Lent by WICKHAM FLOWER, ESQ.

603. TWO WINE GLASSES, with wings.

Lent by WICKHAM FLOWER, ESQ.

604. FROSTED BOTTLE, with cover; the handles of floral design.

Lent by WICKHAM FLOWER, ESQ.

CASE N.

ARMS.—LENT BY EDWIN J. BRETT, ESQ.

605. BATTLE AXE, engraved with a terminal figure, scrolls, and flowers, with armourer's mark four times repeated; plaited wire haft, the end of steel, engraved with arabesques and bands ending in a floriated knob, and ring for attachment. *Circa* 1550.

606. MARTEL, of metal gilt, the head engraved with scrolls, the haft of wood inlaid with geometrical patterns in ivory (stained) and brass. *Circa* 1610.

607. SWORD WITH GILT HILT, rosette pommel, the quillons curve towards the blade and thicken at the ends, and with small pas d'ane engraved with lines; flat-six-sided blade, 34 in. long, grooved with short recasso and wolf mark in copper. North Italian; *circa* 1520.

608. SWORD BELT AND HANGER of metal gilt, chased with scrolls, &c., in relief. *Circa* 1650.

609. WHEEL LOCK of an arquebus; damascened with arabesques and interlaced scrolls on a blued ground. *Circa* 1600.

610. SCHIAVONA, with basket hilt of steel, inlaid with dots and scrolls in silver; shaped silver-gilt pommel, with emperors' heads in relief; silver mounted sheath; the blade 35 in. long, and grooved. *Circa* 1620.

611. BATTLE-AXE of a foot soldier. The hammer is flat and triangular; blade engraved with interlaced scrolls, and bordered by dots incrusted in silver; the bands which secure the head to the haft are pierced, showing brass beneath. Venetian; *circa* 1610.

612. PARTISAN, of exceptionally fine decoration, consisting of panels of floriated scrolls, cherubs' heads, dots, and beaded lines, in raised chased silver on a groundwork of spirited arabesque scrolls in gold, with dots, and star ornaments; where it fastens to the haft, facetted and fire gilt; 15 in. long by 6 in. wide. North Italian; *circa* 1590.

613. HAND AND A HALF SWORD. The pommel pear-shaped with two slight curls; the quillons curve strongly towards the blade and end in similar curls; the blade is stiff, and tapers to a sharp point, and has a long ricasso, 6 in. long, finely engraved with interlaced scrolls, and has the armourer's mark. The remainder of the blade is doubly fluted. 41 in. long. *Circa* 1505.

614. SWORD, with swept hilt and oviform pommel of blued steel; the blade is 31½ in. long, 1¾ in. broad at the hilt, four-sided, and tapers to a point after the fashion of the swords of the 15th century. This blade has a strong recasso, with the armourer's mark, S. T., surmounted by a crown. *Circa* 1600.

This type of sword was formerly described as admirals' and other naval commanders' weapons, its shortness, &c., being thought well adapted for boarding, &c.

615. WHEEL LOCK, with double feed of unusually large proportions. It is finely chiselled, both inside and out with female figures, caryatid monsters, floral scrolls, griffins in high relief. North Italian; *circa* 1620. From the Londesborough collection.

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616. DAGGER, termed a Cinquedea Veneziana. The pommel is arched and grooved, and the quillons, which are flat in section, curve strongly towards the blade, which is 3¼ in. wide at the hilt, and tapers to a point, 11 in. being the length; the grip, which is of shaped and facetted ivory, has four circular holes, with Gothic piercings in brass; the top is rivetted on a quatrefoil of brass. *Circa* 1450. From the collection of the Baron de Cosson.

Lent by GUY LAKING, ESQ.

CASE O.

ARMS AND ARMOUR.—LENT BY EDWIN J. BRETT, ESQ.

617. SALLAD, of slightly classic or Barbuta form, with ridged skull; the neckpiece, $2\frac{3}{4}$ in. long, with the armourer's mark in the centre. *Circa* 1460.

This form of headpiece is generally known as Venetian, and was used until well into the 17th century; often covered with velvet and mounted in metal gilt.

618. DAGGER, of the cinquedea type, of bronze gilt; wheel pommel with heads in relief in floriated border, and quillons curving towards the blade decorated with scrolls; the blade, $2\frac{1}{2}$ inches wide at the hilt, $11\frac{3}{4}$ inches long, is grooved in panels. *Circa* 1505.

619. DRESS HARNESS, consisting of a high-combed morion, breastplate, and back plate; the morion made in two halves, but cleverly disguised, is engraved with bands of trophies in corded gilt edges; the comb is engraved with a circular medallion of a head; terminal figures and scrolls and parcel gilt; the brim with scrolls and trophies; the breastplate, of peascod form, is high to the neck, broad flanged waist, the edges being scalloped and roped; the backplate *en suite*, also high in the neck, is scalloped to correspond to the breastplate; the height in the neck enables the wearer to dispense with a gorget; both are similarly engraved to the morion, the gilding being relieved by dark blueing. North Italian; *circa* 1560.

620. CINQUEDEA, with curved quillons of steel, arched brass pommel (originally gilt) and bordering to the grip, chiselled with scrolls in relief; ivory grip with facetted edge, and with four circular piercings, with brass filigree. The blade, 4 in. wide at the hilt, $20\frac{3}{4}$ in. long, is doubly grooved, and has been gilt and engraved with scrolls, figures, and inscription (much rubbed). *Circa* 1495.

621. CINQUEDEA. The quillons, which curve towards the blade, are finely damascened, with a head and drapery on a groundwork of spirited scroll foliage, the arched pommel and borderings of the grip of copper gilt, chased with floral designs. The grip is of shaped ivory with four circular piercings, with brass filigree. The blade

$3\frac{1}{2}$ in. broad at the hilt, 16 in. long, is channelled and inlaid with gold, with figures of the Virgin Mary and St. George and the Dragon with borders of floral scrolls, and inscription on a blued ground. *Circa* 1500. From the Visconti collection, Milan.

622. CHAMFRON of bright steel, embossed and fashioned in the form of a marine monster's head; the metal is hard and thin, showing well the skill of the armourer in the repoussé work of the different levels; studded with brass rivets. Probably Milanese; early 16th century.

623. SILVER CHAIN of office, with medallion of strapwork and cherub's head. 17th century.

624. COMPLETE GORGET of russet steel, with five circular panels—of a horseman, two lions, and two birds—on a groundwork of flowering acanthus foliage; the whole inlaid with silver and gold, with gilt borders and brass studs, *to be worn with the buff coat only.* North Italian; *circa* 1625.

625. DAGGER, with small spirally fluted pommel, drooping quillons, and filigree ring, with jewels, of metal gilt, triangular blade, fluted, $14\frac{1}{2}$ in. long, in chased scabbard; with chain attached, dated 1774.

626. DAGGER of russet steel, with globular pommel and ends to the quillons, which are square shaped in the middle steel grip; the whole damascened with floral arabesques in gold and silver; the blade $10\frac{3}{4}$ in. long, four-sided, with recasso slightly engraved. Probably Venetian; *circa* 1600.

627. BRAQUEMART, or CINQUEDEA, of bright steel; the quillons curve towards the blade, the shaped black horn grip is bordered by steel work; the whole is engraved with scrolls and dolphins; the blade, $3\frac{1}{2}$ in. wide at the hilt, 22 in. long, has a shallow groove. *Circa* 1510. From the Richards collection.

628. CINQUEDEA of bright steel; the pommel is shaped and pierced; the quillons straight and curved towards the blade, are inlaid with a cross in brass, and the initials R.C.A. The grip is of horn, shaped with circular piercings, with filigree in brass. The blade, $2\frac{3}{4}$ in. wide at the hilt, 16 in. long, is grooved, and has an oval panel of piercing and armourer's mark. *Circa* 1495. From the Richards collection.

CASE P.

629. PORTIÈRE, embroidered in coloured silks on yellow satin.
Lent by LADY LINDSAY.

630. COPE, blue brocade, embroidered with flowers and gold and silver. 16th century.
Lent by CHARLES G. ARBUTHNOT, ESQ.

631. SILK QUILT, embroidered in yellow silk on red satin. From Brescia.
Lent by SIR CHARLES ROBINSON.

632. A CARDINAL'S CIRCULAR COPE, embroidered in gold on crimson velvet. 17th century.
Lent by SIR CHARLES ROBINSON.

633. CHASUBLE of silver and silk brocade on pink silk ground. Late 16th century.
Lent by MR. I. SASSON.

634. TWO STOLES of silver and silk brocade.
Lent by MR. I. SASSON.

635. LENGTH of gold and blue silk brocade.
Lent by MR. I. SASSON.

636. STOLA, of a procurator of St. Mark. 17th century.
Lent by SIR CHARLES ROBINSON.

637. TRIPTYCH. Made of bone carvings in original frame. In centre, scenes of the Baptism and the Crucifixion. 14th century.
Lent by EDMUND OLDFIELD, ESQ.

638. PAIR OF BRONZE PRICKET CANDLESTICKS, with Cupids on tripod stands.
Lent by MESSRS. DURLACHER BROTHERS.

639. PIETA, elaborately carved in wood ; with angels at the corners. By Brustoloni.
Lent by M. LÉON SOMZÉE.

640. WAX MEDALLION of a Cardinal, in original frame.
Lent by J. LUMSDEN PROPERT, ESQ., M.D.

641. WAX MEDALLIONS, representing Biblical subjects.

Lent by J. LUMSDEN PROPERT, ESQ., M.D.

642. TWO SHERBET BOWLS with covers, bronze inlaid with silver. Signed in two places, "Mahmud el Kurdy." These bowls were taken at the siege of Vienna in 1683.

Lent by SIR A. WOLLASTON FRANKS, K.C.B.

643. THE DYING SAVIOUR. Ivory carving. By Sansovino.

Lent by M. LÉON SOMZÉE.

644. IVORY CABINET OF THE 16TH CENTURY. The central portion is ornamented with a colonnade, having two Corinthian columns of walnut wood. In the centre and on each tray, at the sides and at the bottom, are paintings on copper plates deeply gilt. The subjects are taken from the *Metamorphoses* of Ovid, and are as follows on the drawers: (1) Daphne being changed into a laurel; (2) Apollo shooting Python; (3) Aglauros raising the lid of the chest in which Ericthonius had been concealed by Minerva; (4) Phæthon asking permission to drive the horses of the sun; (5) Cadmus and the Dragon; (6) Apollo shooting Coronis; (7) Arcas shooting Callisto; (8) Actæon being changed into a stag; (9) Mercury and Herse. In the centre panel Orpheus amid the wild beasts; and on the doors Dædalus and Icarus; and Perseus delivering Andromeda. *Size:* height 20 in.; width 15 in.; depth 10½ in.

This and the following cabinet were wedding presents to a Venetian lady, who married an ancestor of the Feinds family, of Dresden, and who afterwards resided at Hamburg. They descended as heirlooms, and were in the possession of the same family for about 350 years.

Lent by WICKHAM FLOWER, ESQ.

645. IVORY CABINET OF THE 16TH CENTURY. This cabinet is similar in form to the larger one (No. 644); the drawers are illustrated with the same scenes, the paintings being on a plain ground. The centre panel represents the story of Diana and Actæon; and those on the two doors the history of Jonah. *Size:* height 10½ in.; width 8 in.; depth 6 in.

Lent by WICKHAM FLOWER, ESQ.

646. STATUETTE in carved wood. A standing figure of Hercules or Atlas holding a rock on his shoulders; ascribed to the sculptor Brustoloni.

Lent by the RIGHT HON. W. E. GLADSTONE, M.P.

647. OVAL BOX, painted in black, with domestic subjects; figures dancing a minuet, a marriage, &c.; formerly in the possession of the Cornaro family.
Lent by the RIGHT HON. W. E. GLADSTONE, M.P.

648. SMALL INKSTAND and cover of silver; engraved with flowers and ornaments, the bottom plate engraved with three shields of arms.
Lent by MESSRS. DURLACHER BROTHERS.

649. BRONZE INKSTAND, with the arms of Francesco Donato, Doge of Venice, between winged figures. 1550.
Lent by MRS. PERCY MACQUOID.

650. HAND BELL. Bronze, inlaid with silver. 1540.
Lent by the CITY OF BIRMINGHAM MUSEUM AND ART GALLERY.

651 SMALL BRASS BUCKET for holding Holy Water, engraved with medallions of the Virgin and St. Christopher, with arabesque work. 1560.
Lent by the CITY OF BIRMINGHAM MUSEUM AND ART GALLERY.

652. BRASS BUCKET OR PAIL, with handle. Elaborately engraved with bands of arabesque ornament. Early 16th century.
Lent by the CITY OF BIRMINGHAM MUSEUM AND ART GALLERY.

653. FOUNTAIN HEAD. Bronze, lion-headed spout, with double inflow. 16th century.
Lent by the CITY OF BIRMINGHAM MUSEUM AND ART GALLERY.

654. BRONZE HAND WARMER. Gilt. 16th century.
Lent by MR. I. SASSON.

655. COPPER BOWL, with arabic scrolls in silver. 16th century.
Lent by MR. I. SASSON.

656. BRASS BUCKET, chased with portraits, &c. 17th century.
Lent by MR. I. SASSON.

657. ORNAMENT, enamelled on copper. 16th century.
Lent by MR. I. SASSON.

658. PANEL of quilted embroidery on linen. Figures in costumes of the period. 17th century.
Lent by MR. I. SASSON.

659. SQUARE of silver and silk brocade on pink silk ground. 17th century.
Lent by MR. I. SASSON.

660. SQUARE of silver brocade on dark silk ground. 17th century.
Lent by MR. I. SASSON.

661. SQUARE of SILK, woven with gold pattern of birds, &c. 17th century.
Lent by MR. I. SASSON.

662. SQUARE of silver and silk brocade on yellow damask. Early 17th century.
Lent by MR. I. SASSON.

663. BRONZE DISH, ornamented with arabesques in silver.
Lent by CHARLES P. ROWLEY, ESQ.

664. OCTAGONAL CASKET of bone carvings, representing the Story of Paris. 15th century.
LENT by EDMUND OLDFIELD, ESQ.

665. MARRIAGE CASKET of Catterina Cornaro, the last Queen of Cyprus.
Lent by CAPTAIN NAYLOR LEYLAND, M.P.

666. TORTOISESHELL COFFER, with gilt metal mounts.
Lent by CHARLES BUTLER, ESQ.

667. WOODEN CASKET of the 16th century, inlaid with plaques of mother-of-pearl; painted in arabesque patterns.
Lent by CHARLES BUTLER, ESQ.

668. IVORY FIGURE of a Boy kneeling, holding base of cross and three nails.
Lent by DOUGLAS MURRAY, ESQ.

669. ENAMELLED CUP, in blue, red, and white, and partly gilt.
Lent by MRS. HENRY E. GORDON.

670. BRASS DISH, ornamented with arabesque pattern.
Lent by CHARLES H. READ, ESQ.

670A. DOLPHIN, cast in block tin, gilt, with eyes of rock crystal, 16th century.
Lent by J. WHITCOMBE GREENE, ESQ

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671. HALF-LENGTH FIGURE in stone of Leo de Lazara holding book. The base is inscribed LEO DE LAZARA. EQ. CAN. PROF. IVR. CIV. MCCCCXXIII.
Lent by F. CAVENDISH-BENTINCK, ESQ.

672. STEMMA, or Shield of Arms, carved in wood, gilt.

Lent by F. CAVENDISH-BENTINCK, ESQ.

673. MARBLE MORTAR AND COVER.

Lent by SIR CHARLES ROBINSON.

674. A LARGE PROCESSIONAL GLAVE, engraved with trophies of arms, dolphins, Amphitrite scrolls, &c., gilt, painted with a coat-of-arms in red, blue and white late 17th century. From Sir Coutts Lindsay's collection.

Lent by EDWIN J. BRETT, ESQ.

675. ANOTHER GLAVE, of similar form, slightly engraved. Early 17th century.

Lent by EDWIN J. BRETT, ESQ.

676. HALBERD, the blade of leaf-shaped form, crescent and spike with perforations, and part shaped as a cock's head; below the blade are five half loops, chased with marks in relief; the decoration consists in rough engraving of a nude figure in an oval medallion, and floral scrolls entirely fire gilt, with tassel. North Italian; *circa* 1610.

Lent by EDWIN J. BRETT, ESQ.

677. HALL LANTERN of repoussé brass.

Lent by LORD BATTERSEA.

678. CLOCK in carved wood case and metal mounts.

Lent by LORD BATTERSEA.

679. UPRIGHT MIRROR in silvered glass frame, engraved designs in compartments, scroll-shaped top.

Lent by the DUKE OF NORFOLK, E.M., K.G.

680. TERRA-COTTA BUST OF A DOGE.

Lent by VINCENT ROBINSON, ESQ.

681. PIECE OF FRAMED NEEDLEWORK, with coat of arms.

Lent by MRS. C. W. DOWDESWELL.

682. BRASS DISH, ornamented with arabesque pattern.

Lent by HUBERT J. GREENWOOD, ESQ.

683. TWO LANTERNS of repoussé brass, surrounded with female figures and children, surmounted by the lion of St. Mark.

Lent by LORD BATTERSEA.

684. LATEEN DISH, engraved with medallions of Justice, Mercy, and Truth. Scroll ornament, border of winged monster, and portraits. 16th century.
Lent by MRS. PERCY MACQUOID.

685. PANEL of silver and silk embroidery; appliqué on crimson velvet. 17th century.
Lent by MR. I. SASSON.

686. RED MARBLE BUST of a youth.
Lent by VINCENT ROBINSON, ESQ.

687. CUPID. A statue in marble; inscribed on the base PER VNO AMOR GENTILE and PENSO NON DORMO.
Lent by Dr. J. P. RICHTER.

688. MARBLE GROUP. Boy and monkeys.
Lent by SIR CHARLES ROBINSON.

689. FIGURE OF A MAN holding a halberd; carved in wood, painted.
Lent by LORD BATTERSEA.

690. GIRANDOLE, gilt frame, carved with vine leaves, grapes, &c., bevelled edge shaped plates.
Lent by FREDERICK DAVIS, ESQ.

691. LATEEN DISH, engraved with combat of Centaurs, border of Tritons. 16th century.
Lent by MRS. PERCY MACQUOID.

692. STEMMA, or coat of arms of the Este family. Carved in wood and gilt, surmounted with the Lion of St. Mark.
Lent by LORD BATTERSEA.

693. GIRANDOLE, gilt frame, carved with vine leaves, grapes, &c., bevelled edge shaped plates.
Lent by FREDERICK DAVIS, ESQ.

694. MIRROR in engraved glass, scroll-shaped frame, designed in flower vases.
Lent by the DUKE OF NORFOLK, E.M., K.G.

695. LAVABO of gilt forged ironwork in floral design.
Lent by the COUNTESS COMPTON.

696. BRASS ALMS DISH. 15th century. With lion of St. Mark in centre.

Lent by MRS. HENRY E. GORDON.

697. LANDIER of wrought iron, with Lion of St. Mark.

Lent by ALEXANDER CASELLA, ESQ.

698. MIRROR in engraved glass, scroll-shaped frame, designed in flower vases.

Lent by the DUKE OF NORFOLK, E.M., K.G.

699. GIRANDOLE, gilt frame, carved with vine leaves, grapes, &c., bevelled edge shaped plates.

Lent by FREDERICK DAVIS, ESQ.

700. GLASS CHANDELIER. From the Rawdon-Brown collection.

Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

701. CARVED WOOD FIGURE of negro, with gold and coloured ornamentation.

Lent by MESSRS. DURLACHER BROTHERS.

702. THREE-QUARTER SUIT of bright steel armour of fine form; the decoration consists of etching on a deep black ground with the Crucifixion, the sun and moon, kneeling cherub, festoons of fruit and flowers, trophies of arms, figures of Holofernes, strap work, and floriated acanthus scrolls. The suit is composed of the breastplate, with prominent salient ridge or tapul; allecret gussets with roping, and backplate with small *garde de rein*; pauldrons, coudrés, rere and vambraces; mitten gauntlets with marked fingers; high gorget; tasses reaching to the knee; and unusually large palettes, the projecting spike in the centre being forged out of the same piece; and open casque with high comb and earpieces, of classical form. North Italian; *circa* 1540.

This suit was formerly in the armoury of Sir Samuel Meyrick, of Goodrich Court; it is delineated in Skelton's outlines describing the collection (vol. i., plate 23).

Lent by EDWIN J. BRETT, ESQ.

703. CARVED WOOD FIGURE of negro, with gold and coloured ornamentation.

Lent by MESSRS. DURLACHER BROTHERS.

704. CRYSTAL CHANDELIER.

Lent by FREDERICK DAVIS, ESQ.

705. FIGURE OF A MAN holding a halberd, carved in wood, painted.
Lent by LORD BATTERSEA.

706. GIRANDOLE, gilt frame, carved, with vine leaves, grapes, &c., bevelled edge shaped plates.
Lent by FREDERICK DAVIS, ESQ.

707. FOUR CHAIRS, carved in walnut, with coat of arms in the centre.
Lent by LORD BATTERSEA.

708. MAHOGANY LECTERN, surmounted by the seated figure of a boy, his finger to his mouth.
Lent by LORD BATTERSEA.

709. ORNAMENTS in silver gilt repoussé of an Evangelium. In centre cross with figure of the Saviour; at top Eagle of St. John; at base Lion of St. Mark. 13th century.
Lent by ALFRED COCK, ESQ.

710. TWO CARVED WOOD AND GILT PANELS, representing the Virgin and Child; below, angel's head.
Lent by LORD BATTERSEA.

711. TWO PICTURES of glass, representing Heaven and Hell, the figures and framework of coloured glass.
Lent by CAPTAIN NAYLOR LEYLAND, M.P.

712. TWO LANTERNS of repoussé brass, surrounded with female figures and children; surmounted by boy holding flag.
Lent by LORD BATTERSEA.

713. METAL DISH, engraved with elaborate interlaced design of Oriental character.
Lent by MESSRS. DURLACHER BROTHERS.

714. A BRASS SALVER. In the centre a space for arms; the sides and border engraved with arabesques and floriated patterns. 17th century.
Lent by HUBERT J. GREENWOOD, ESQ.

715. LAVABO of forged iron.
Lent by LORD BATTERSEA.

716. LANTERN, in carved wood gilt, surrounded with female figures and surmounted with crown.

Lent by GEORGE LOCK, ESQ.

717. SUIT OF CAP-A-PIE ARMOUR, engraved in bands of trophies of arms. Romanesque figures in shaped panels, and classical heads in circular medallions, consisting of back and breastplate of peascod form, pauldrons of three plates, coudrés, rere and vambraces, fingered gauntlets, tasses of five plates, cuisses, jambs, round-toed sollerets, and closed helmet, with visor and beaver and gorget plates, strapped with red velvet. North Italian; *circa* 1560.

Lent by EDWIN J. BRETT, ESQ.

718. MARBLE BUST of Cardinal Bembo's negro page; on his breast is a medallion with Cardinal's hat.

Lent by SIR CHARLES ROBINSON.

719. FULL-LENGTH FIGURE of a Negro Boy, in wood, painted and gilt. From the Rawdon-Brown collection.

Lent by MRS. G. CAVENDISH-BENTINCK.

720. VIEW OF THE PIAZZA SAN MARCO, with the Doge about to start for the ceremony of the Nuptials of the Sea. The original of this engraving consisted of forty blocks, *circ.* 1597. By Jost Amman.

Lent by HENRY ARTHUR JONES, ESQ.

721. FOUR TORCH STANDARDS, in wood; carved with angels bearing escutcheons, inlaid with mother-of-pearl, &c., and gilt; from the State Gondola of the Foscari family. From the Demidoff collection.

Lent by M. LÉON SOMZÉE.

722. THREE GILT CARVED LANTERNS. From the state barge (Bucentaur) of the Doge, which was used in the annual ceremony of the marriage of the Adriatic.

Lent by the DUKE OF NORFOLK, E.M., K.G.

723. CARVED WELL-HEAD OR POZZO of red marble, *rosso di Brescia.* With coats of arms, seraphs, and floral patterns.

Lent by VINCENT ROBINSON, ESQ.

724. A GLASS MIRROR.
Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

725. A GLASS MIRROR.
Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

726. A GLASS MIRROR.
Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

727. A GLASS MIRROR.
Lent by W. G. CAVENDISH-BENTINCK, ESQ., M.P.

728. SHRINE WITH VIRGIN AND CHILD, in *gesso duro*, painted, 16th century.
Lent by FREDERICK ROE, ESQ.

729. PAIR OF BRONZE ALTAR CANDLESTICKS.
Lent by J. WILLIS CLARK, ESQ.

730. HANGINGS OF VELVET AND EMBROIDERY.
Lent by CHARLES BUTLER, ESQ., T. HUMPHRY WARD, ESQ., and GEORGE LOCK, ESQ.

A COLLECTION OF PHOTOGRAPHS of the principal Pictures of the Venetian School in the chief galleries of Europe, for purposes of reference on the Secretary's table.
Lent by HERBERT F. COOK, ESQ.

BALCONY.

CASE Q.

COLLECTION OF AUTOGRAPH LETTERS.—LENT BY ALFRED MORRISON, ESQ.

731. GRADENIGO, PIETRO, fiftieth Doge of Venice. Document (in Latin) dated 12th August, 1300. An award by the Doge and Judges of Venice in the suit of Cecilia, widow of Giovanni Belligno, respecting her husband's property. *Holograph signature.*

732. DANDOLO, ANDREA. The earliest historian of his country. Document (in Latin). Dated 20th November, 1353. Relative to the affairs of Venice. *Holograph signature.*

733. CONTARINI, ANDREA. Document (in Latin) on vellum. Dated Venice, 11th April 1377. Charter of Grant in perpetuity by Contarini to Andrea Zani of a certain territory in the seignory of Venice. *Holograph signature.*

734. FOSCARI, FRANCESCO, Doge of Venice. Document dated 30th August, 1440. Respecting some charters produced by Franceschina, wife of a nobleman of San Vitalis. *Holograph signature.*

735. VECELLI, TIZIANO, called Titian, the famous painter, to Charles V., Emperor of Germany. Dated Rome, 8th December, 1545. Enquiring if a portrait he had painted of the late Empress, and which he had forwarded to the Emperor some months before, was satisfactory. He also begs the Emperor to order him payment of his royalty on the importation of grain from the Kingdom of Naples. *Holograph.*

736 CAGLIARI, PAOLO, or Paolo Veronese, to Antonio Gandini. Dated 20th December, 1577. Informing Gandini that a fire has broken out, and is still raging, which at one time threatened to destroy San Marco. *Holograph.*

737. ANOTHER to the same person. Dated 4th June, 1578. Offering Gandini the use of his house during his approaching visit to Venice. *Holograph.*

738. MANUZIO, PAOLO, the eminent printer, to Alessandro Honorio, his son-in-law. Dated Rome, 17th May, 1573. Expressing his impatience at the manner in which some law-suit is being lengthened out. *Holograph.*

739. ALEOTTI, GIAMBATTISTA, called L'Argenta, to the Marquis Ercole Bentivoglio. Dated Albarea, 14th September, 1621. He is quite ready to place himself at the disposal of the Marquis, and advise respecting the works for the embankment of the Adige. *Holograph.*

740. CARRIERA, ROSA ALBA, or La Rosalba, to Antoine Coypel (in French). Dated Venice, 10th October, 1721. Informing Coypel that she is sending to the Academy, as her reception work, a pastel representing a young nymph presenting a laurel wreath.

741. FOSCARINI, MARCO, Doge of Venice, to the Abbé Lodovico Campo. Dated Venice, 22nd September, 1742. Expressing his gratification at the honour which has been paid to him. *Holograph.*

742. GOLDONI, CARLO, the famous comic writer, to G. B. Vicini. Dated Venice, 24th July, 1760. He speaks of a new edition of his works, and says Vicini is right in affirming that he does himself harm by bringing out so many, but the world is large, and this will be the best edition of any. *Holograph.*

743. CASANOVA, JACQUES, called de Seingalt, to Count Waldstein. Dated Briel, 18th February, 1803. Condoling with the Count on the afflicting news from St. Petersburg. *Holograph.*

744. FACCIOLATI, GIACOMO. A learned Italian orator. Dated Padua, 8th August, 1736. Returning a letter of recommendation which had arrived too late to be of any use. *Holograph.*

745. MANIN, DANIELE, celebrated Italian statesman and patriot, to G. B. Platoni. Dated 24th March. He considers that it will be very difficult to persuade the director of the *Siècle* to publish his correspondent's article. *Holograph.*

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746. RENÉE DE FRANCE, DUCHESS OF FERRARA, daughter of Louis XII. of France and Anne of Bretagne, wife of Hercules II. of Ferrara, to Isabella [d'Este] Duchess of Gonzaga, informing her that her goldsmith, Falcon, has been selling her gold vases to a Jew, and has fled; and asking that he should be taken into custody. The letter is in the handwriting of Bernardo Tasso, who was her secretary. *Autograph signature.*

Lent by G. MILNER-GIBSON-CULLUM, ESQ.

747. ALVISE IV., MOCENIGO, Doge (1722-1733). Holograph letter to his agent at Treviso.

Lent by G. MILNER-GIBSON CULLUM, ESQ.

748. MARCO FOSCARINI, Doge (1762-1763). Fragment giving instructions as to the printing and the form of the title-page of a book which he is about to publish on Venetian literature. *Holograph.*

Lent by CHARLES S. FORBES, ESQ.

CASES R and S.

BOOKBINDINGS.

749. S. AUGUSTINI DE CIVITATE DEI. 1468. Fol. Italian binding of the 16th century. This book is probably unique in its style of binding. It is of calf; tooled and completely covered with gilding. On each cover the arms of Cardinal de' Medici are painted, and again on the edges, which are gauffered and gilt. The pattern of the decorations is filled in with red.

Lent by ALFRED HUTH, ESQ.

750. T. LIVII HISTORIA. Manuscript on vellum, 15th century. Fol. Venetian binding, with decoration of Persian character; probably early 16th century. On the covers are cameos, which have nearly all been lost. At the end of the MS. is an inscription, "Divo Alphonso Aragonum Siciliæ et Hierusalemi Regi opu dicatum MCCCCXLVI. X Kl. Apr. On the lower cover are the arms of Aragon.

Lent by CAPT. G. L. HOLFORD, C.I.E.

751. HORE VIRGINIS MARIE. Paris, 1497. 4to. Italian binding of the 16th century; black morocco; the sides ornamented with crowned lilies (the badge of the Servite Order of Friars) and doves.

Lent by ALFRED HUTH, ESQ.

752. LECTIONARIUM ET SEQUENTIÆ CUM ANTIPHONARIO ET ORATIONIBUS FESTORUM ECCLESIÆ ROMANI. 2 vols. Manuscript on vellum. Fol. The gift of Leo X. to Cardinal Bembo. Bound in oak boards, covered in crimson velvet, gilt metal corners, with niello portraits of Leo X. and Cardinal Bembo and their arms on the covers.

Lent by ALFRED HUTH, ESQ.

753. CATULLUS TIBULLUS PROPERTIUS. Venetiis, 1502. 8vo. Italian binding, probably Venetian, of the 16th century; calf; red edges, painted with arabesque ornament in gold, and the date 1536.

Lent by ALFRED HUTH, ESQ.

754. LUCANUS. Venetiis, apud Aldum, 1502. 8vo. Italian binding, probably Venetian, of the 16th century. Brown morocco; the upper cover tooled in dark coloured gold, and the lower in gold of a lighter colour. The name of the author occurs on the upper cover.

Lent by C. FAIRFAX MURRAY, ESQ.

755. CEI, FRANCESCO, SONECTI, CAPITULI, CANZONE, &c. 4to. Firenze, 1503. 8vo. Italian binding of the 16th century; brown morocco, with a medallion of Julius Cæsar on each cover.

Lent by C. FAIRFAX MURRAY, ESQ.

756. PONTANUS. OPERA. Venetiis, 1513. 8vo. Italian binding of the 16th century; brown morocco; sides and back stamped and gilt.

Lent by W. H. CORFIELD, ESQ., M.D.

757. PAUSANIAS. COMMENTARII GRÆCIAM DESCRIBENTES. Venetiis, 1516. Folio. Italian binding of the 16th century; brown morocco; painted and gilt. From the Library of Count Carl von Mansfeld, whose arms are painted on both covers.

Lent by ALFRED HUTH, ESQ.

758. PLINIUS CÆCILIUS SECUNDUS. EPISTOLÆ, etc. Venetiis, 1518. 8vo. Venetian binding of the 16th century; olive morocco. Bound for Jean Grolier, Vicomte d'Aguisy, with the motto IO. GROLIERII ET AMICORVM on the upper corner, and PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM on the lower.

Lent by CAPT. G. L. HOLFORD, C.I.E.

759. LEONIS BAPTISTÆ ALBERTI FLORENTINI MOMUS. Roma, 1520. Italian binding of the 16th century; brown morocco; gilt tooling.

Lent by C. FAIRFAX MURRAY, ESQ.

760. LIBER DE COMMISSARIIS VENETORUM. Manuscript written and illuminated for Antonio Mocenigo, Procurator of St. Mark's, 1522. In the original binding.

Lent by HER MAJESTY THE QUEEN.

761. ALAMANNI LVIGI OPERE TOSCANE. Lugduni, 1532. Italian binding of the 16th century; brown morocco. In the centre of one cover a device and motto SI FRACTUS ILLABATUR ORBIS. In that of the other the author's name; border of flowing foliage between two fillets, with foliated corner ornaments. The author's name repeated on the back.

Lent by W. H. CORFIELD, ESQ., M.D.

762. IL PETRARCHA. Venezia, 1532. 8vo. Italian binding, probably Venetian, of the 16th century; brown morocco; the sides ornamented with a geometrical design in gold tooling, inclosing the initials B. S. The insides of the covers are lined with morocco, tooled with a geometrical pattern in silver. One of the earliest examples of a doublure binding known. Engraved in Horne's work on Bookbinding.

Lent by C. FAIRFAX MURRAY, ESQ.

763. VALERIUS MAXIMUS. Venetiis, 1534. 8vo. Venetian binding of the 16th century; olive morocco. Bound for Jean Grolier, Vicomte d'Aguisy, with the motto IO. GROLIERII ET AMICORVM on the upper cover, and PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM on the lower.

Lent by CAPT. G. L. HOLFORD, C.I.E.

764. GREGORII NAZANZENI THEOLOGI ORATIONES. Venetiis, 1536. 8vo. Italian binding of the 16th century; brown morocco; gold tooling.

Lent by W. H. CORFIELD, ESQ., M.D.

765. IL PHILOCOPO DI GIOVANNI BOCCACCIO. Venezia, 1538. 8vo. Italian binding, probably Venetian, of the 16th century; brown morocco; gilt tooling; with title of book on upper cover.

Lent by C. FAIRFAX MURRAY, ESQ.

766. GALENI EXTRA ORDINEM CLASSIUM LIBRI. Venetiis, 1541. Fol. Italian binding of the 16th century; olive morocco. From the Library of Demetrio Canevari, physician to Pope Urban VIII.; with his cameo medallion painted, and his motto on each cover.

Lent by ALFRED HUTH, ESQ.

767. DIODORO SICULO DELLE ANTIQUE HISTORIE FABULOSE. Venetia, 1542. 8vo. Italian binding, probably Venetian, of the 16th century; brown calf, with a medallion in gold, representing Diana and her nymphs, impressed in the centre of each cover.

Lent by C. FAIRFAX MURRAY, ESQ.

768. COMMENTARII DI GIOVAN CANDIDO DE I. FATTI D'AQUILEIA. Venetia, 1544. 8vo. Italian binding; black morocco; gold tooling. In the centre a flaming torch and the legend, HOC VIRTUTIS OPUS.

Lent by W. H. CORFIELD, ESQ., M.D.

769. P. TERENTII COMŒDIÆ. Lugduni, 1544. 16mo. Italian binding of the 16th century; executed for Ranuccio Farnese, Archbishop-elect of Naples. Brown morocco, tooled; with the author's name on the upper cover; and the dedicatory inscription, RA . FARN . DIC . NEAP . DESSIG. on the lower.

Lent by C. FAIRFAX MURRAY, ESQ.

770. SALLUSTIUS. DE CONIURATIONE CATILINÆ, &c. Venetijs, 1546. Folio. Italian binding of the 16th century; olive morocco. Belonged to Maioli; with the motto, THO. MAIOLI ET AMICORVM on the upper cover, and his monogram on the lower.

Lent by ALFRED HUTH, ESQ.

771. BOOK-COVERS. Venetian binding of the 16th century; dark red morocco; with sunken panels painted in colours upon a gold ground; the centre panel of the upper cover bears the Lion of St. Mark, and that of the lower a coat of arms.

Lent by ALFRED HUTH, ESQ.

772. EPISTOLE ET ORATIONI DELLA SERAPHICA VERGINE SANTA CATHARINA DA SIENA. Venetia, 1548. 8vo. Italian binding of the 16th century; brown morocco; plain tooling, with the arms of Cardinal Pole on the front cover.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

773. IL SESTO LIBRO DI PEDACIO DIOSCORIDE ANAZARBEO, &c. Vinezia, 1548. Folio. Italian binding, probably Venetian, of the 16th century; red morocco, with title of book on upper cover.

Lent by C. FAIRFAX MURRAY, ESQ.

774. EPITOMES OMNIUM GALENI PERGAMENI OPERUM. Venetiis, 1548. 8vo. Italian binding of the 16th century; brown morocco; gold tooling, with border of foliage and flowers on gold frame.

Lent by CHARLES BUTLER, ESQ.

775. LE TRANSFORMAZIONI DI M. LODOVICO DOLCE. Venetia, 1555. 4to. Italian binding of the 16th century; brown morocco, with gold arabesques on sides and back; having on the upper cover the initials S. G. R. D., on the lower cover S. C. V. V., and on the back the words MADON. GINEVRA. DEL. PHINA. ROMA.

Lent by C. FAIRFAX MURRAY, ESQ.

776. LE METAMORFOSI D'OVIDIO. Venezia, 1561. 4to. Italian binding of the 16th century; brown morocco, richly tooled, with the title of the work upon the cover.

Lent by C. FAIRFAX MURRAY, ESQ.

777. MISSÆ EPISCOPALES PRO SACRIS ORDINIBUS CONFERENDIS. Venetiis, 1563. Fol. Italian binding of the 16th century; brown morocco, gilt tooling.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

778. GUICCIARDINI. DESCRITTIONE DI TUTTI I PAISI BASSI. Anversa, 1567. Fol. Italian binding of the 16th century; olive morocco.

Lent by W. H. CORFIELD, ESQ., M.D.

779. RIME DEL COMMANDATORE ANNIBAL CARO. Venetia, 1569. 4to. Italian binding of the 16th century; red morocco; with the arms of Alessandro Farnese, Prince of Parma and Piacenza impressed on each cover.

Lent by C. FAIRFAX MURRAY, ESQ.

780. CARRAFFA. TERZO LIBRO DELL' AUSTRIA. Napoli, 1572. 8vo. Italian binding of late 16th century; red morocco.

Lent by CHARLES BUTLER, ESQ.

781. ARIOSTO. ORLANDO FURIOSO. Venetia, 1573. 4to. Italian binding; red morocco; tooled after the manner of Nicolas Eve.

Lent by CHARLES BUTLER, ESQ.

782. SACERDOTALE ROMANUM. Venetiis, 1585. 4to. Italian binding of the 16th century brown morocco; gilt arabesque tooling.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

783. CRINESIUS. DISCURSUS DE CONFUSIONE LINGUARUM. Novibergæ, 1629. 4to. Italian binding of the 17th century; brown morocco ornamented in the Oriental style.

Lent by W. H. CORFIELD, ESQ., M.D.

784. MISSALE. Folio. Italian binding, late 17th century, in red morocco.

Lent by W. H. CORFIELD, ESQ., M.D.

785. RODULPHINI ALLEGATIONES. Bononia, 1693. Folio. Italian contemporary binding; red morocco, with the arms of Cardinal Pamphilio, to whom the book is dedicated.

Lent by CHARLES BUTLER, ESQ.

786. IL TRIOMPHO DELLA FEDE. Parma, 1716. 8vo. Italian contemporary binding; red morocco. The arms purport to be those of Prince James Edward.

Lent by CHARLES BUTLER, ESQ.

787. ABREGÉ DE LA CARTE GÉNÉRALE DU MILITAIRE DE FRANCE. Paris, 1734. Venetian binding executed for the works of Jehanne Olivier; geometrical pattern, combined with arabesques in gilt tooling, with name of JEHANNE OLIVIER on upper cover.

Lent by C. FAIRFAX MURRAY, ESQ.

788. PALAFOX ET MENDOZA. SACRA RITUUM CONGREGATIONE OXOMEN. Romæ, 1792. Fol. Italian contemporary binding in calf painted and gilt; with the arms of Pope Pius VI., the Braschi family.

Lent by W. H. CORFIELD, ESQ., M.D.

789. A MARIEGOLA, or Rules of the Order of Santa Maria della Salute. MS. on vellum, with additional documents, commencing 14th March, 1512 to 1749 inclusive. Floriated borders, initial letters, and three miniatures. Circ. 1510.

Lent by HENRY WALLIS, ESQ.

790. OFFICIUM B. MARIÆ VIRGINIS. Venetiis, 1619. 4to. Italian binding; olive leather; gold tooling on both covers.

Lent by CHARLES BUTLER, ESQ.

791. EPISTOLE DI S. GIROLAMO. Venetia, 1542. 4to. Italian binding, 16th century; brown leather, richly gilt tooling on both covers, with figure of St. Jerome in the centre, and on the border the Annunciation between the four Evangelists; below the Church and the Synagogue.

Lent by CHARLES BUTLER, ESQ.

792. I. CÆSARIS COMMENTARII. Venetiis, 1519. 8vo. Original Aldine binding; brown morocco, gilt tooling.

Lent by CHARLES BUTLER, ESQ.

793. IL PETRARCHA. Vinezia, 1550. 4to. Italian binding of the 16th century; red morocco, gilt tooling.

Lent by CHARLES BUTLER, ESQ.

794. SILVER COVER FOR BOOK, in repoussé work of the 17th century. In the centre on each cover is a shield surmounted by a coronet and surrounded by elaborate scroll work; the shield on the lower cover has a lion rampant bearing a branch.

Lent by CHARLES P. ROWLEY, ESQ.

795. MISSALE ROMANUM. Venetiis, 1718. Red velvet binding, with silver mounts and medallions in centre of each cover, bearing coat of arms, &c.

Lent by CHARLES P. ROWLEY, ESQ.

796. A DUCALE OR CODEX of Instructions to a Venetian Governor. Manuscript on vellum. Venice, 1738. The frontispiece is illuminated with figures of the Virgin and Child; and St. Peter presenting a Procurator of St. Mark. Silver binding of repoussé work, with figures of the Doge and Fortune on the covers.

This book belonged to the last Doge Ludovico Manin, whose seal is attached to it.

Lent by MRS. VIVIAN.

796a. DIVINA MISSA SANCTA JOANNIS CHRYSOSTOMI. Gr. and Lat. Venetiis. 1528. 4to. Venetian binding of the 16th century; green velvet, with panel on upper cover painted with figure of St. Chrysostom; both covers decorated with contemporary silver ornaments.

Lent by H. YATES THOMPSON, ESQ.

796b. SPECCHIO DI SANTA CHIESA (LO) TRATTATO DELLA MESSA COMPOSTO DA UGONE CARDINALE DI SANTO VITTORIO. MS. on vellum. Venetian binding of 15th century, oaken boards, stamped leather, brass bosses.

Lent by RT. HON. THE BISHOP OF PORTSMOUTH.

CASE T.

MEDALS AND COINS.

PORTRAIT MEDALS AND PLAQUES OF THE FIFTEENTH AND SIXTEENTH CENTURIES.—LENT BY T. WHITCOMBE GREENE, ESQ.

797. FILIPPO MASERANO. Venetian Poet. Circ. 1457. By Giovanni Boldu.

798. BARTOLOMMEO COLLEONE. By M. Guidizani, of Venice.

799. CRISTOFORO MORO, Doge of Venice. 1462–1476.

800. MARCO BARBADIGO, Doge of Venice, 1485–1486.

801. AGOSTINO BARBADIGO, Doge of Venice. 1486–1501. By Vittore Gambello (Camelio).

802. ANTONIO GRIMANI, Procurator of St. Mark's (1494 and 1510). Doge, 1521-1523.

803. ANDREA GRITTI, as Procurator of St. Mark's, 1509.

804. ANDREA GRITTI, as Doge of Venice. 1523-1532. By Andrea Spinelli.

805. ANDREA GRITTI, as Doge of Venice. 1523-1532. By Andrea Spinelli.

806. ANTONIO MULA, Patrician of Venice, Duke of Crete in 1536. By Andrea Spinelli.

807. PIETRO LANDRO, Doge of Venice. 1539-1544. The Doge and Senators kneeling before the Saviour. By Andrea Spinelli.

808. ADORATION OF THE MAGI. *Rev.* inscription, HINC VENETÆ . PIETATIS . FRVCTVS. By Andrea Spinelli. 1542.

809. PLAQUETTE. ST. JEROME. By Andrea Spinelli. 1540.

810. BARTOLOMMEO ALVIANO. Venetian General. D. 1515.

811. BARTOLOMMEO ALVIANO. Venetian General. Inscribed BARTOLOMEVS DE LIVIANO . CAP . GENERAL . DO . VEN.

812. PIETRO MONTI. Venetian Scholar. D. 1459.

813. GIROLAMO PESARO. 1515.

814. VITTORE GAMBELLO, called "Camelio." Sculptor and Medallist of Venice. 1484-1525. By himself.

815. DOMENICO GRIMANI. B. 1463. Cardinal 1493-1523. By Camelio.

816. PLAQUETTE. An Ancient Sacrifice. By Camelio.

817. ISABELLA SESSI, wife of Giovanni Michieli. *Circ.* 1523.

818. ELISABETTA QUIRINI, dau. of Francesco Quirini; married Lorenzo Massolo.

819. GIROLAMO CORNARO. By Riccio.

820. CECILIA VITALIS, wife of Paolo Ramunsio, Secretary of the Republic of Venice. 1532–1600.

821. PIETRO BEMBO. B. 1470. Cardinal. 1538–1547. By Valerio Vincentino.

822. PIETRO BEMBO, as Cardinal. By Benvenuto Cellini.

823–825. DANIEL HANNA, son of Martin Hanna, a Flemish merchant established at Venice. By Leone Leoni.

826. JOHN HANNA, brother of Daniel Hanna. By Leone Leoni.

827. PAUL HANNA, brother of Daniel Hanna. By Leone Leoni.

828. LEONORA, wife of Andrea Cambi, called "Il Bombarda," Sculptor and Medallist. *Circ.* 1560. By Bombarda.

829. MARCANTONIO CONTARINI. Venetian Statesman. 1540. By Giovanni Cavino.

830. GIROLAMO CORNARO. 1540. Giovanni Cavino.

831. TITIAN THE PAINTER. Portrait Medallion carved in hone-stone.

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832. A SERIES OF 145 VENETIAN OSELLE, ranging from 1521 (Antonio Grimani) to 1796 (Ludovico Manin).

The Osella is a silver coin of the value of a quarter of the gold ducat, and its name is derived from the word *Ucello* (a bird). In the year 1275 the Council of Venice ordered that every year in the month of December at Christmas the Doge should present to each of its members five wild birds of the value of a quarter gold ducat. These birds were called *Mazzorini* at Venice. In 1521, on account of these birds becoming very scarce, by a further order of the Council, this present of birds was substituted by one of a silver coin of the value of a quarter gold ducat. The type of the coin was left to the decision of the Doge. In 1523, on the accession of Andrea Gritti, the Council further decided that the coins should have for obverse type a figure of the Doge holding the banner, kneeling before St. Mark; and on the reverse the inscription "ANDRÆA GRITI PRINCIPIO MUNUS ANNO PRIMO." This type, however, was not strictly adhered to, and, as will be seen from the series exhibited, it underwent various changes. The series extends from 1521 to 1796.

Lent by CHARLES S. FORBES, ESQ.

833. FAN, painted with the story of Medea and Jason. Attributed to Paolo Veronese.
Lent by M. LÉON SOMZÉE.

834. A SET OF CARICATURES, in alabaster.
Lent by SIR CHARLES ROBINSON.

835. SILK NEEDLEWORK, from a design attributed to Mantegna, representing the story of Jephtha and his daughter. 16th century.
Lent by EDMUND OLDFIELD, ESQ.

836. TWO FIGURES OF CUPIDS, in marble.
Lent by A. DE PASS, ESQ.

837. JASON AND MEDEA. Busts in profile. Alabaster relief.
Lent by A. DE PASS, ESQ.

DRAWINGS.

LENT BY THE DUKE OF DEVONSHIRE, K.G.

838. LANDSCAPE WITH FIGURES. Pen and bistre. From the Lely collection.

By DOMENICO CAMPAGNOLA.

839. ST. MARK PRESENTING A DOGE TO THE VIRGIN. Pen and bistre, and bistre wash.

Attributed to PAOLO VERONESE.

840. GROUP OF MEN, WOMEN, AND CHILDREN. Pen and bistre.

By GIOV. ANTONIO DA PORDENONE.

841. VIRGIN AND CHILD IN CLOUDS WITH ANGELS. Pen and bistre. From the Lely, Flinck, and Arundel collections.

By DOMENICO CAMPAGNOLA.

842. THE VIRGIN AND CHILD AND ST. JAMES, in a landscape. Pen and bistre. From the Lely collection.

By TITIAN (or DOMENICO CAMPAGNOLA).

843. LANDSCAPE, with a man carrying a fishing-net and two fowlers. Pen and bistre. From the Lely collection.

By DOMENICO CAMPAGNOLA.

844. ST. JEROME IN THE WILDERNESS. Pen and bistre, and bistre wash.

By TITIAN.

845. GROUP OF TWO WOMEN AND A MAN. Bistre wash. From the Lely collection.

Ascribed to GIORGIONE, TITIAN, and CAMPAGNOLA.

846. CHRIST WALKING ON THE SEA. Pen and bistre. From the Flinck collection.

By DOMENICO CAMPAGNOLA.

847. VIRGIN AND CHILD AND ST. JAMES, in a landscape. Pen and bistre. From the Flinck collection.

By TITIAN (or DOMENICO CAMPAGNOLA).

848. LANDSCAPE WITH MAN FISHING. Pen and bistre.

By DOMENICO CAMPAGNOLA.

849. LANDSCAPE WITH ST. JEROME AND OTHER HERMITS. Pen and bistre.

By DOMENICO CAMPAGNOLA.

850. DECAPITATION OF A SAINT. Pen and ink, and bistre wash. From the Flinck collection.

SCHOOL OF GIORGIONE.

851. ALLEGORICAL SUBJECT. Pen and ink. From the Lely and Flinck collection.

By GIORGIONE (or DOMENICO CAMPAGNOLA).

852. ST. MARY MAGDALEN ANOINTING THE FEET OF CHRIST. Pen and bistre. From the Lely collection.

By DOMENICO CAMPAGNOLA.

853. THE SUPPER AT EMMAUS. Black chalk, heightened with white. From the Lely collection.

By PAOLO VERONESE.

854. LANDSCAPE WITH THE SIGN OF TAURUS IN THE SKY. Pen and bistre.

By TITIAN (or DOMENICO CAMPAGNOLA).

855. INVESTITURE OF A BISHOP BY THE DOGE. Pen and ink. From the Flinck collection.

By TITIAN.

856. VISION OF GOD THE FATHER SUPPORTED BY ANGELS. Red chalk. From the Lely collection.

By GIOV. ANTONIO DA PORDENONE.

857. JUDITH WITH THE HEAD OF HOLOFERNES. Bistre, heightened with white. (*See* w. iii. 356, and *ante*, No. 125.) From the Flinck collection.

By ANDREA MANTEGNA.

858. LANDSCAPE WITH VILLAGE AND CASTLE. Pen and bistre. From the Lely collection.

By DOMENICO CAMPAGNOLA.

859. LANDSCAPE WITH A TRAVELLING PEDLAR. Pen and bistre, and bistre wash. From the Lanckrinck collection.

Attributed to TITIAN.

860. BATTLE OF THE TRITONS. Pen and bistre. (*See* w. iii. 357.) From the Flinck collection.

By ANDREA MANTEGNA.

861. ADORATION OF THE MAGI. Pen and ink, on grey paper, heightened with white.

By GIOV. ANTONIO DA PORDENONE.

862. JUDITH WITH THE HEAD OF HOLOFERNES. Pen; outlines in red wash. (*See* w. iii. 356, and *ante*, No. 125.)

By ANDREA MANTEGNA.

863. LANDSCAPE WITH RIVER AND DISTANT CITY. Pen and bistre. Signed with monogram P.C.A.

By DOMENICO CAMPAGNOLA.

864. LANDSCAPE WITH A TOWN. Pen and bistre.

By DOMENICO CAMPAGNOLA.

865. LANDSCAPE WITH SHEEP AND SHEPHERDS, AND TOWN IN THE DISTANCE. Pen and bistre.

By DOMENICO CAMPAGNOLA.

866. THE WORSHIP OF THE GOLDEN CALF. Indian ink, heightened with white. From the Lely and Lanckrinck collections.

By ANDREA SCHIAVONE.

867. LANDSCAPE WITH A HORSE. Pen and bistre.

Attributed to TITIAN.

868. GROUP OF SAINTS IN GLORIA. Black chalk, heightened with white. From the Lely and Arundel collections.

By GIOV. BATTISTA ZELOTTI.

869. A GUARD RESTING BESIDE HIS SHIELD AND HELMET. Black chalk and Indian ink, heightened with white.

By BASSANO.

870. JUPITER AND FAUNUS. Bistre, heightened with white.

By PAOLO FARINATO.

871. BATTLE OF THE TRITONS. Pen and bistre.

By ANDREA MANTEGNA.

872. THE HOLY FAMILY. Pen and ink on brown paper. From the Hillyard collection.

Attributed to GIOVANNI BELLINI.

873. PORTRAIT OF A POPE. Pen and bistre. From the Lely collection.

By TITIAN.

874. EMBLEMATICAL FIGURES IN A LANDSCAPE. Pen and bistre.

By TITIAN (or DOMENICO CAMPAGNOLA).

875. SHEPHERD SEATED UNDER A TREE. Pen and bistre.

By TITIAN (or DOMENICO CAMPAGNOLA).

876. TWO FIGURES RECLINING: AN OLD MAN HARANGUING A YOUNG ONE. Pen and bistre. From the Flinck collection.

By GIORGIONE (or DOMENICO CAMPAGNOLA).

877. PORTRAIT OF A MAN. Red chalk.

Attributed to TITIAN.

878. GROUP OF MALE AND FEMALE HEADS. Miniatures in water-colours.

By or after PAOLO VERONESE.

879. DANCE OF CHILDREN. Pen and bistre, heightened with white.

By PAOLO FARINATO.

880. DANCE OF CHILDREN. Pen and bistre. From the Lely collection.

By DOMENICO CAMPAGNOLA.

881. DANCE OF CHILDREN. Pen and bistre. From the Lely collection.

By DOMENICO CAMPAGNOLA.

882. DANCE OF CHILDREN. Pen and bistre. From the Lely collection.

By DOMENICO CAMPAGNOLA.

883. THE WOMAN OF SAMARIA AT THE WELL. Pen and bistre. (*See* W. iii. 358.)

By GIROLAMO ROMANINO.

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